

JUNE 1960 / SEVENTY-FIVE CENTS

SCHOOL ARTS





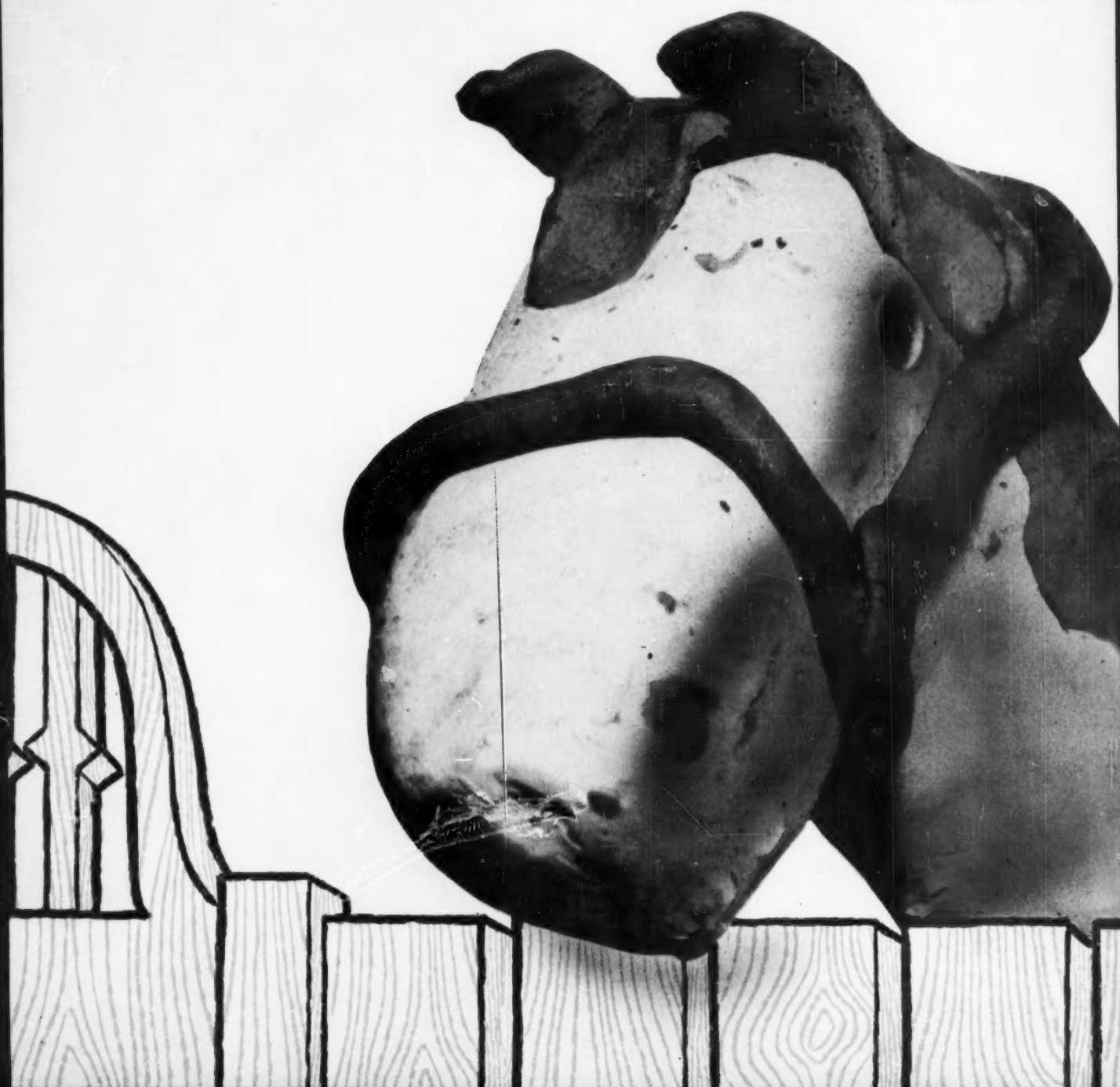
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VOLUME 59, NUMBER 10 / JUNE 1960

SCHOOL ARTS

the art education magazine

Creating Conditions for Creative Action

SPECIAL ARTICLES

- 5 The Brainstorming Attitude, by Marvin A. Rapp
- 9 The Upstart Arts, by Frederick A. Keller
- 15 Making Pebble Mosaics, by Robert Freimark
- 17 Exploring with Chenille Stems, by Carol Kottke Tite
- 21 From Dead Walls to Living Art, by Max Berger
- 25 Studying Composition with Cutouts, by Elizabeth Harrison
- 27 Shopping Bag Masks, by Marthann Alexander
- 28 Storybook Centerpieces, by Margaret A. Murphy
- 29 Kokoschka, Pioneer in Art Education, by Hedwig Schleiffer
- 33 Exploring Materials and Techniques, by Sister M. Joanne

REGULAR FEATURES

- 2 Using This Issue
- 2 News Digest
- 35 Why People Create, by Louise Elliott Rago
- 37 Items of Interest
- 38 Understanding Art, by Howard F. Collins
- 41 Organization News, United States Office of Education
- 42 Letters to the Editor
- 43 Beginning Teacher, by Julia Schwartz
- 44 Art Films, by H. Gene Steffen
- 45 New Teaching Aids, by Edmund B. Feldman
- 46 Advertisers' Index
- 47 Questions You Ask, by Alice A. D. Baumgarner
- 48 Editorial, Heads, Hands, and Hearts

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using this issue

Through efforts of Alex Osborne and the Creative Education Foundation, several hundred institutions now have courses and workshops in the brainstorming technique. Dr. Marvin Rapp discusses the basic ideas on page 5. Frederick A. Keller, a television station program director, discusses The Upstart Arts of today on page 9. Louise Rago takes us on a visit with Jean Charlot, famous living muralist, on page 35, while Howard Collins discusses the impact of Courbet on art history, page 38. One of his students discusses the famous painter, Kokoschka, as a pioneer art educator, page 29. There are other articles dealing more specifically with classroom activities at various levels. Julia Schwartz shows how teachers who use stereotyped methods can affect the art work of children in future years, page 43. Alice Baumgarner discusses art rooms on her Questions You Ask page. There is something for everybody, in just about every article, if age level is considered.

NEWS DIGEST

Automation is in the classroom. Here students prepare for language drill with the use of the Dictaphone Electronics Classroom. Each thin plastic Dictabelt record holds about fifteen minutes of drill exercises recorded by the teacher. A whole year's drill lessons can be stored in small space.



Art galleries are not immune from automation. In fact the LecTour system demonstrated above is already in use. The four-ounce radio receiver is hung around the neck and is carried around from one object to another. The system is adaptable to taped broadcasts or live ones, and functions individually under the control of the person wearing the device. While the automatic devices shown on this page may have real values in courses where repetition and drill are important, we are wondering what will happen when our children can get turkeys and tulips by pushing a button.

State Supervisors Show New York state supervisor Vincent Popolizio and his associate Harold Laynor held simultaneous one-man shows at the Galerie Internationale, New York City, from March 3 through March 15, 1960.

In World's Design Fair The United States is represented by the Institute of Design, Illinois Institute of Technology, in an exhibit at the Triennale, world's fair of design in Milan, Italy. This largest industrial design show of its type is held every three years. Two other design schools, from Germany and England, are represented this year.

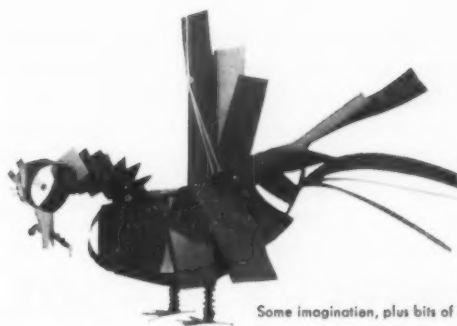
Lofgren at Poznan, Poland Fair Harold Lofgren, now on leave from Buffalo State for study in Sweden and elsewhere in Europe, will be crafts representative of the United States at the International Trade Fair in Poznan, Poland, June 12 to June 26. He and Mrs. Lofgren will supervise the installation of crafts exhibitions and demonstrations to be given there, with concentration on ceramics and weaving.

Jean Laury's Stitchery Exhibited Appliqued and embroidered wall hangings by Jean Laury were exhibited in Museum of Contemporary Crafts, New York, April 14 to May 7.

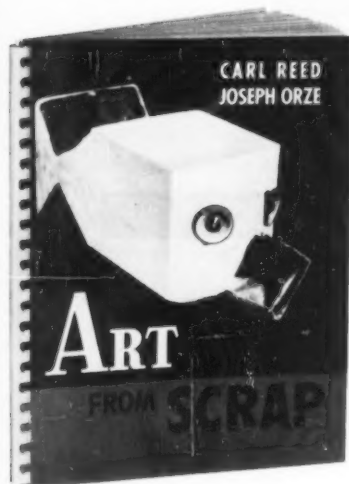
New Book

ART from SCRAP

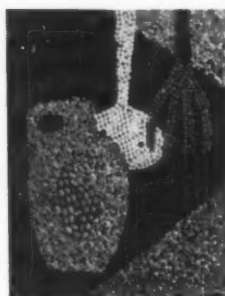
by **Carl Reed**, Professor of Art Education and **Joseph Orze**, Associate Professor of Art Education; both of State University College of Education, New Paltz, New York.



Some imagination, plus bits of paper and staples



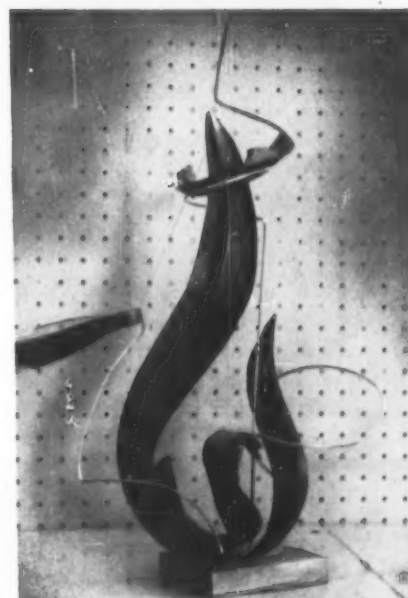
Carving made from artificial stone



Seeds of all kinds for mosaics



Egg shells and papier-mâché make a turtle



Coat hanger wire, black paper and thread make a sculpture

A book of materials, methods and ideas for using a wide variety of discarded, inexpensive, and readily available items for exciting and creative art activities.

Written by teacher-authors with many years of experience working with teachers, you'll find the material presented in a most helpful and appealing way. In addition, the authors stress the importance of original work and encourage at all times the creative approach to the use of materials; the illustrations are intended only as suggestions and examples of work done by others.

Some discarded items and a desire to experiment with materials are the basic ingredients for making lively and original designs and forms with limited tools, space and budget. This book offers such variety in media and projects that you'll turn to it often when looking for activities that may be carried out at little or no cost. Here are the specific subject areas covered; you're sure to discover many variations as you experiment:

SCULPTURE	MOSAICS	MASKS	JEWELRY
GRAPHICS	PUPPETS	COLLAGES	CRAFTS

In addition, you'll find a long list of scrap materials (nearly 200 are mentioned), some formulas and mixtures to use when standard items are not available, and an ingenious projects and materials chart which keys page numbers to the materials and activities categories.

With this book as your guide you'll see how easy and stimulating it is to work with scrap materials; how the fresh new ideas it brings encourage designs and forms that sparkle with originality; and, how much further your art supplies budget will stretch, too.

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A state university dean discusses brainstorming as a stimulus for creative thinking and creative action. Whether individual or group creativity is involved, the creative climate is conditioned by attitudes.

Marvin A. Rapp

If man ever found a way to realize fully human creativity, it would represent the greatest intellectual and artistic power source the world has ever known. How creativity generates or is generated, develops or is developed, expresses or is expressed, remains, and perhaps will remain, one of the mysteries of human phenomena. Much is known but so much more needs to be known of the human resources of creativity. Psychiatry, psychology, philosophy, chemistry, neurology, the work of Freud, Jung and others, have laid the foundations. Empirical and descriptive data have been compiled from

nourishing creative imagination should be done forthwith. More than ever in the world's history the creative process is needed. Traditional ways in many areas of international affairs, space problems, personal problems, are not always and fully meeting the challenges of our individual lives, society or the world. The arts constantly cry for new imagination, presentation, interpretation. New outlooks, new ideas, creative imagination must be forthcoming to give us the new answers to our problems or the old answers related properly to meet the constantly changing needs of a rapidly changing society. As Brewster Ghilselin writes in *The Creative Process*: "For the creative order which is an extension of life is not an elaboration of the established but a movement beyond the established or at least a reorganization of it and often elements not included in it."

The conscious restricts through predetermination and the too rigid pattern of contemporary discipline the new that boils up out of the subconscious when the creative process is working. All, most especially educators, should strive to establish those conditions which release, not restrict, creativity so that the miracle of creativity may occur more frequently and more intensively.

Basic to our problem in education today is our inability, too often, to keep teaching and learning as a creative

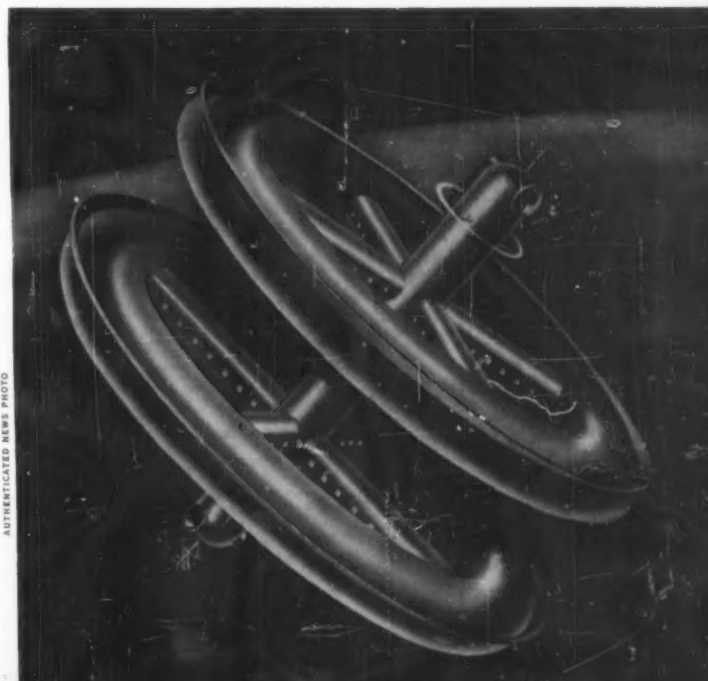
THE BRAINSTORMING ATTITUDE

individual and group analysis of the process of creativity. Each day our knowledge of creative action and human motivation enlarges.

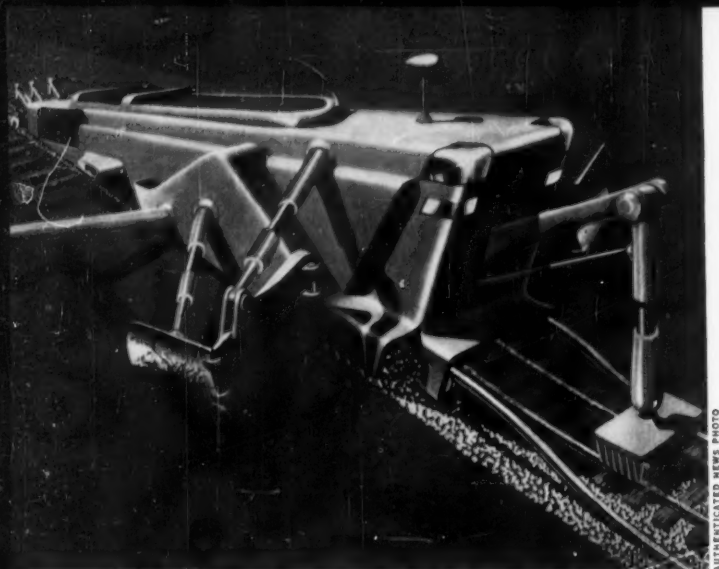
Because creativity is dynamic, and by its individual and group revelation and very nature, different, it probably follows no magic formula, no set sequence, no given method. Creativity probably knows no special time, no appointed place, no particular person or persons. All humans it would seem have some creativity. The range moves from extremely low power to almost immeasurable power. Some, many, never find it. Some find it and never use it. Some find it and abuse it. Fortunately, some find it and use it well. But the largest finds will always be rare. To tap the power lines of creativity would be to infuse civilization with its greatest renaissance of achievement.

Yet some discovered circumstances have seemed to prove fertile for creativity. Under certain intellectual and emotional climate with a certain individual attitude the process of creativity has seemed to flourish. When the proper group attitude exists with the proper individual attitude, brainstorming and other forms of stimulation can help to draw out and develop creative ideas. Whatever can be done any place, in schools, industries, offices, agencies, or the quiet of one's study to provide the proper atmosphere for

Who knows and why not? Are we looking at a habitable space station of the future sprung from group imagination? This and other illustrations are from "People, Products, and Progress: 1975," produced by John Sutherland for the U.S. Chamber of Commerce to stimulate creative thinking.



AUTHENTICATED NEWS PHOTO



Who knows and why not? Brainstorming applied to need can bring forth an automaton to straighten and check rails, clean and repack roadbeds, grade sides, and replace ties.

process. Our objective as teachers, as leaders of business and our communities, is to traffic freely and easily with ideas, to build new ones out of old ones, to catch the completely new ones, hold them, and express them soundly for others to keep and use and cherish. The classroom with a conducive climate can combine individual and group creativity. Here where illumination and inspiration, the one from within, the other from without, meet in harmony or conflict (and it matters not which) the new is born. Like humans, new ideas are born only with effort and labor.

Ideas cannot flow especially from the deep reaches of the subconscious unless all blocks and barriers, all inhibitions, emotional and intellectual, have been removed. It seems specious to argue individual creativity versus group creativity. Much of the world's greatest creative works come quietly to the artist when he works alone. Group creativity cannot be very productive unless individual creativity has taken place. Unless long and constant thinking has been given to the question at hand, the problem area, the mode of expression, group brainstorming cannot do as much toward the generation of new ideas as it can with proper and individual pre-preparation. So every individual should encourage in himself those rare creative moments and when they come he should exploit them to the fullest, developing the skill and craft necessary for their full expression.

Creative illumination can come to one alone—in the middle of the night, in a subway, in an airplane, any place. Inspiration can come casually—from chance remarks of friends at lunch, in formal situations, in bull sessions, in buzz sessions, or in a brainstorming session. Individual and group creativity, individual and group brainstorming, can help to unlock the subconscious sources of creativity.

Historically as society developed, as man began to move out of the woods into the tribal villages; as towns and cities

developed; as men rubbed elbows, they also rubbed minds. The stimulation of human to human helped to create new ideas. Technological advancement is replete with the inventions of genius' working alone. But today many of the world's greatest discoveries are being developed by teams of experts working closely together developing and pooling their creativity. Group dynamics has helped to enliven the processes of politics, and to energize the processes of democracy.

Here is a personal profile of a creative moment which may outline in part the process of creativity. Several months ago I participated in a conference of students from the twenty two-year institutions of State University of New York. They came from all over the state. With other faculty people, we worked with the students for three days, listening, talking, attempting to guide them and to some extent be guided by them. Constantly in my mind was the desire to try to see the world as they saw it and to share with them whatever knowledge our experience and education could bring to their problems. At times there was the feeling that we, the participating faculty members, were getting through to them; at other times, we were frustrated with our own failure to establish real contact with them.

At the closing banquet, I delivered a kind of valedictory address, "The Sense of the Conference and the Look Ahead." Again I felt myself reaching out for them, trying to develop the rapport so necessary for parent and child, student and teacher, one generation and another, to build the links that form the day by day chain of living; of civilization. As I talked to these students I thought also of my own son, thirteen years old, and my many attempts, too often failures, to see his problems as he sees them and to understand his world.

With the close of the banquet I was hurried to the airport and soon found myself winging back to my home in Albany. I sat quietly alone, turned off the seat light, closed my eyes, and relaxed after the three strenuous days of hard work and a rather exhausting effort to say something meaningful to these young people. Tired, but completely relaxed, I suddenly had a feeling of excitement, vague, rather hard to identify, as if something within me was trying to say something. Physically I felt a certain lift in the pit of my stomach—a lump in my throat. Mentally, whatever was occurring seemed rather indeterminate, suspenseful, a kind of muddling. I yielded to and enjoyed the uncertain feeling—that same kind of good feeling that comes with pleasant anticipation. There was a kind of surging chaos of something unexpressed. I was conscious that something seemed to be happening but I did not know what. It seemed dynamic and full of tension. Thoughts and words began to form. I did not immediately try to take control of the means or meaning of the experience. The substance of the thinking that I had been doing for the past three days on the relationship of the old to the young, the teacher to the student began to well up and come through. As it developed, slowly there also came an enhancement of certainty. I began consciously

to take possession of these ideas, after I had surrendered to the feeling. The words fell into shape and order about the thoughts.

I pulled an envelope from my pocket. Quickly, without stopping, and as fast as I could, I wrote these words. Perhaps it is a poem. I do not really know nor care. Except for a change of one or two words the following morning, this is what I wrote:

THE YOUNG

You are of us, yet not of us
You are the more or less of us
Yet never the same as us
You are the new.

No matter the gnawing want or fervent wish
We cannot be of you
You cannot be of us
We are the old.

Though of us, womb and work,
Still even there not quite the one.
But though we cannot be, what cannot be
Can be at least approached,
In reaching out, in understanding out of love,
We touch.

Briefly hand in hand a bridge
Across what cannot be.
Different yet together, walking forward
Pushing our today into your morrow.
The old with wisdom and the slowing step.
The new with energy, the quickening step,
Side by side, hand in hand
Now together for a moment joined.

Then the young the coming goes ahead
And the old the going falls behind
And in between yet part of both,
A deep and yearning loneliness.

The world turns, begins again again
The coming and the going
The two, sometimes almost
But never quite, the one.

I had never written a poem before in my life. I never had any particular feeling or desire to use this type of expression. But at that moment something seemed to be alive in me and this is the form that it took. What is important to me is that had I had more skill expressing the creativity that came to me, the result might have been something truly beautiful and wonderful. For the gifted, that is what usually

Consider this: inject a fluid to make a tree disease- and insect-resistant, and especially to pre-color the lumber.

happens. For our purposes today, however, it does not matter whether it is poetry or whether it is good or bad. For me it was a creative experience which I enjoyed. In its analysis perhaps are hints on creativity that may be stimulating.

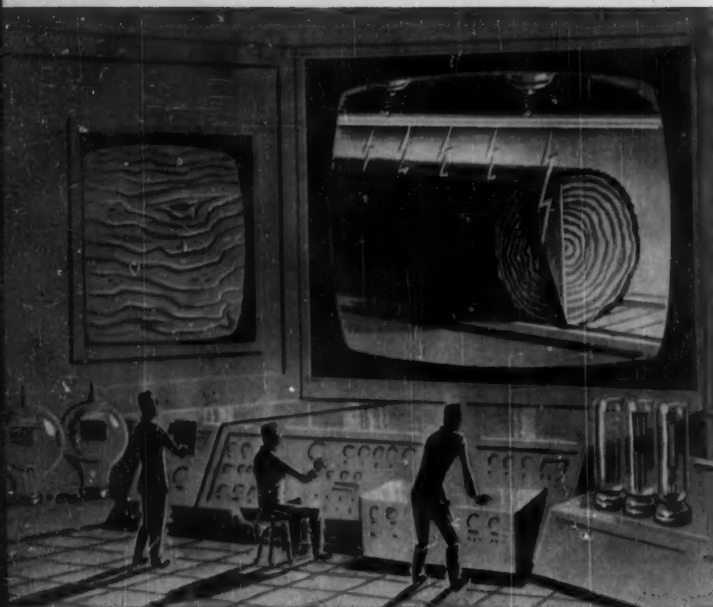
To cite a different experience of creativity, let me tell you the story of Charles Eagle Plume. An Indian tribe lived near the Sacramento River. So primitive were they that they did not even have a name. They lived in miserable huts on marshy land. Because they lived at the lowest level of existence, other Indians referred to them simply and derisively as The Diggers. They had achieved none of the arts of the Cherokees or the Navajos, the skill of decorative baskets or the beautifully designed rugs. In 1851 a group of gold prospectors wiped out the entire tribe and every vestige of their lowly, primitive civilization—everything except one closely woven basket four inches in diameter. But this must truly have been one of the most beautiful creations one could imagine. This is the way Charles Eagle Plume described it:

"Imagine if you will," he said, "a native woman of this primitive tribe, a woman who had never had a single object of beauty in her whole life, either to see or to possess. What she had been taught of basket-weaving was only for utility, for the day-to-day needs of her household. Yet somewhere within her stirred an indefinable vague yearning, the awakening of a sense of awareness of beauty and loveliness, a craving to create something which would bring joy to her heart as she looked at it. And so in an almost miraculous way, she wove the basket. And when she had moments to herself, she trapped quail and pulled out the tufts of black on their heads. Or she sat patiently, hour after hour, completely motionless, holding a flower in her hands and waiting for a humming bird to come and feed. When it did, she closed her hands over it and plucked from its throat the tiny and downy red feathers. Or again, she searched along the marshy shore for the tiniest and most perfect of shells. All of these things she fashioned into her basket with no knowledge of design or craftsmanship, with nothing but this overwhelming urge to create."

As he spoke, Charles Eagle Plume held the tiny basket tenderly and lovingly in his hands. The perfectly matched shells were probably the tiniest that could be found. The black quail tufts, the woven reeds, the throat feathers of a humming bird, blended in a reddish cast of simple pattern.



AUTHENTICATED NEWS PHOTO



Perhaps in 1975 the sawyer will have a TV and X-ray screen to maneuver the log for the best slicing by the invisible cutting ray into boards edged and planed—and no sawdust.

Here if ever was pure unalloyed creativity with no environmental influence or outside inspiration. Illumination within this woman brought it up out of her subconscious. From these two examples a number of conditions, a state of mind, or attitude, can be determined on which some creativity might be predicated.

For creativity there must be in the individual and in the group receptivity and sensitivity—the more finely developed the better. Both of these must be developed and constantly employed during the process of creativity. The mind must be free—permitted to soar into uncharted areas of the unknown. There must be keen awareness, efforted thinking, and energy to match both. Creativity needs enthusiasm and knowledge but discipline and predetermination must be avoided until the creative ideas have been permitted to come forth from the subconscious.

During the past year, I have had a hand in structuring, participating in, and evaluating two conferences of educators employing the brainstorming technique of creative education. The first was the Tenth Annual Faculty Conference of the two-year institutes of State University held at Alfred. The group addressed itself to these six problems: (1) How many ways can we think of to sharpen student's eagerness for personal participation in the learning process? (2) How many ways can we think of to evaluate our extracurricular programs most effectively? (3) How many ways can we think of to improve our faculty-personnel program? (4) How many ways can we think of to improve college-community relationships? (5) How many ways can we think

of to improve intra-State University relationships? (6) How many ways can we think of to facilitate the acceptance of two-year transfer students by four-year institutions? Within a few minutes after the brainstorming groups had started, each had developed hundreds of raw ideas. These were later evaluated, recorded, and included in committee reports. Later with faculty and administrative approval many of these ideas will be implemented in the units of State University.

At a conference of teachers of textiles and clothing held in New York City, educators in this field concentrated on the problems and likewise within a few minutes of free thinking hundreds of ideas were developed. These were later put into a report and the demand has been so great that the committee has been forced to put a price on the document in order to defray the costs of printing and distribution.

I have described two experiences of individual creativity and two experiences of group creativity. They are, of course, related. In brainstorming, in fact in education any place, where man deals with ideas, one of the most important aspects of the process is attitude. If people do not want to learn there can be no learning. If people do not want to create, there cannot be any creativity. There must be the desire and love to learn and create before the miracle of creativity can occur. There must be freedom to let the mind reach deeply into the subconscious to stimulate the flow of the ideas that exist in the recesses of the soul of man. Superficialities, surface barriers, and inhibitions, must be removed. The person creating individually and in a group must have a feeling of release. The release and growth of ideas require the right climate of illumination and inspiration.

Many conditions should be present to stimulate individual and group creativity. Among them are: (1) Preparation—Pre-thinking of experience about the problem. (2) Mood or Posture—The right mental and physical attitude. (3) Open-mindedness—Release from pre-conceptions. (4) Receptivity—An awareness, a perceptiveness. (5) Enthusiasm—The joy of creating. (6) Stimulation—Mental and emotional excitement. (7) Concentration—Creativity and learning are the hardest work in the world. (8) Expression—Develop the skill and craft to best express the ideas.

Practice makes expression and creativity easier. If you would write, write; if you would speak, speak; if you would paint, paint; if you would create, create. Only by doing do we learn and by constantly doing, learn better. We must develop the skill and craft to express our creative ideas so that mankind can use them. Whatever helps us to release creativity will help us to release a force far more powerful than nuclear fusion or fission.

Dr. Marvin A. Rapp is associate executive dean of the State University of New York, with offices in Albany, where he is providing leadership for some twenty two-year institutions. Well-known as historian, college professor, and speaker, he was the principal architect of the Buffalo port authority.

Frederick A. Keller

A television program director declares that the twin media of the film and television are potentially the arts most suitable for today's expression. If true, there are important implications for art education.

THE UPSTART ARTS

It is the mission of the artist to master the whole of contemporary life and knowledge, to present it to the mind palpably and clearly and to re-create again and again the organic coherence, the meaning of man and of the world.¹

Please reread the above quotation. It's from Erich Kahler's book, "Man the Measure," and it forms the central thesis of the argument to follow. At the outset, let us agree that the mission Kahler describes was considerably easier for the artist to fulfill in those times past when society was more tightly bound together by a common aim and purpose. I am not disputing the fact that the artist *as artist* was as concerned with the technical problems of his art relating to form, composition, harmony, rhythm, and so on, as is the artist of our

time, nor am I suggesting that all members of society in ancient Greece or pre-Renaissance Italy, for example, were capable of appreciating the aesthetic qualities of such art. What I do believe, however, is that form and content were so inextricably fused in the art works of these Ages that nearly every individual in society could find inspiration and pleasure in them. Underlying all differences of rank, wealth, education and aesthetic sensibility was a common agreement on the meaning of life and of the way life ought to be lived. These societies were hierarchial; some truths were considered to be more important than others and there was little disagreement as to which truths these were.

Only the highest truth, that which was considered the ideal, was thought worthy of representation. In the Golden

Edward Mulhare with Rodin's sculpture, "The Hand of God," which inspired devotional readings on CBS television program.



COURTESY C. B. S. TELEVISION NETWORK



Anna Sokolow and dance troupe in CBS "Camera Three".

Age, it was *kalokagathia*, the ideal of a right balance between bodily and spiritual, physical and moral qualities; in the Middle Ages, it was God and his saints. Even the Renaissance, that time of ferment and stir when the mind of man was waking from the long sleep of the Dark Ages, still resolutely held to conceptions of the beautiful and the ideal, whether the notions expressed derived from Christianity or Paganism. There was something for everyone in these works. There were not yet the deep splits, the divisions in knowledge and consciousness so characteristic of our own time. **Religion, science and art were inseparably united: the magical, the ethical and the aesthetic were one,** says Kahler, in *Man the Measure*,¹ and he reminds us that the Bible, Homer and the Hesiod were not just monuments of great literature as we have come to know them, but theology, poetry, natural history and history all in one. Such works synthesized and deepened man's understanding of himself and of his world and at the same time provided him with a standard by which to judge his life and the lives of his fellow man.

I believe the important difference between the creators of these works and the artists of our own time lies in that they believed they were literally representing a super-reality. The belief, for example, that God existed and that some day

He would judge all men was so profoundly certain to the anonymous artists of the Middle Ages that no other subject could take precedent over this one nor was it necessary for him to resort to the dramatic, baroque methods of the late Renaissance in order to impress men with the importance of his belief. All men were brothers under the fatherhood of God as realized in the tangible body of the Church. In such ages the *idea* of art had no real significance. Andre Malraux in his *Psychology of Art*, says:

*A Romanesque crucifix was not conceived as a work of sculpture: nor Duccio's Madonna as a picture. Even Pheidias' Pallas Athena was not primarily sculpture. Until the nineteenth century a work of art was essentially a representation of something real or imaginary which preceded and conditioned its existence as a work of art. Only in the artist's eyes was painting specifically painting, and, often for him, it chiefly meant a poetic or dramatized representation of his subject.*²

The splintering of the closed universe of the Middle Ages and with it the alienation of the artist from the rest of human kind was accomplished by two simultaneous and powerful forces. One was the Reformation movement which shifted emphasis from the idea of man as a member of a religious community with a fixed position in that community, to the idea of man as an individual who needed no organization to mediate for him before the throne of God. The other force was that of a rising capitalistic class which challenged the Feudal society and all it stood for: a fixed social hierarchy; social position, wealth and power-status based upon the accident of birth; a static agrarian economy, and a static view of life from which even the *idea* of progress was absent. Against these traditional ways capitalism championed an open society where wealth, power and prestige depended on ability; a dynamic view of life basing itself on the idea of material progress, freedom of thought and enterprise; and a healthy curiosity concerning all the phenomena of this world. The closed universe was split wide open and in the intervening five hundred years, we have seen how **art, religion, and science have become separate dominions**, jealous of their prerogatives, more conscious of their differences than of their similarities. The rationalization of work demanded by an expanding industrial economy increasingly complex in character created the need for armies of specialists for specialties within specialties, until today the man capable of having a whole view of the world he lives in does not exist.

The price we pay to gain an education qualifying us to fulfill our specialized functions in the modern world is a narrowness of view which almost makes us strangers to anyone outside our field. As specialization in all areas of knowledge has been pushed to its furthest limits, whole new languages have been born—the language of the physicist, the language of the astronomer, of the psychologist and of the artist. A new Tower of Babel has arisen and we are still searching for the interpreters who can make these languages meaningful to all of us.

There was a time when it was considered a function of the artist to fulfill such a mission. In response to the changing conditions brought about by the Reformation and by capi-

talism in its ascendancy, new forms to give expression to the new world arose. Each Age, it seems has a medium expressly suited to it. I have indicated that the art of painting enjoyed its greatest status, and some say, its most powerful efflorescence, in the period of the Italian Renaissance. Certainly it cannot be denied that drama was the great art form peculiar to the Renaissance in Elizabethan England. Nineteenth century capitalism presented us with the novel. The world had already become too large, too complex, too dynamic for any single painting, any single work of sculpture or even a single drama, limited as drama is by considerations of time and space, to represent it. Only the novel, in the hands of such masters as Flaubert, Dickens, Proust, and Melville, could display the diversity, the richness, the contrariety of opinion characteristic of the nineteenth century. But even this flexible form has failed us as a medium for the total expression of contemporary times.

The last great attempt at such a complete expression of modern society was James Joyce's *Ulysses* and his *Finnegan's Wake*, works incomprehensible except for the select few with the time, scholarship and earnest desire to decipher them. The art historian Arnold Hauser says that in *Ulysses*:

We are here confronted literally with an encyclopedia of modern civilization as reflected in the tissue of the motifs which make up the context of a day in the life of a great city. This day is the protagonist of the novel. The flight from the plot is followed by the flight from the hero. Instead of a flood of events, Joyce describes a flood of ideas and associations, instead of an individual hero, a stream of consciousness and an unending, uninterrupted inner monologue. The emphasis lies, I feel, on the uninterruptedness of the movement, the heterogeneous continuum, the kaleidoscopic picture of a disintegrated world.²

Have we then outstripped ourselves? Is it possible any longer for an artist, in any medium to present us with a work capable of representing the complexity of the modern world while, at the same time, identifying for us some unifying principle which underlies the whole? And if we can find such a man to undertake this tremendous task can we also demand that he express himself in such a way that his efforts will be comprehensible to the whole of mankind?

Before we search for the man, perhaps we might better discuss his medium. As has been suggested, up till the twentieth century, the art form best calculated to represent and interpret the world was the novel. Joyce came very close to such a total expression but at the cost of an almost total unintelligibility. "*Finnegan's Wake*" is a mystery

Part of what it takes to do a typical television drama in Studio 31; produced by CBS Television, Hollywood, California.

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"The River," produced by Farm Security Administration, 1937.

compounded of ten different languages plus the private symbolisms and neologisms of Joyce himself. Any further attempt in this direction is almost unthinkable and, to my knowledge, none has ever been made. The sculptor, the painter, the poet—each has confessed his inability, even his lack of interest, in attacking such a gigantic project. The painter, the poet, and the sculptor of our time have claimed a right to an existence outside the world of common men and common interest.

They have become specialists producing their specialties for the aesthetic enjoyment of those elite groups with sufficient time, means and the sensibility to appreciate their labors. No longer does the problem of *communication* seem central to the purposes of the artist. While it is true that no artist can exercise his talent without the encouragement of an audience, still, today, the size of that audience seems to be of little concern to him. One or two or a handful of admirers is quite enough. He admits, in other words, that the limitations of his medium and the uses to which it is put are such that he can no longer expect to capture the attention and the imagination of the world. So far as "the mission of the artist" is concerned, seen as a quest to "master the whole of contemporary life and knowledge" I'm afraid that painting, poetry and sculpture must be chalked off as dead ends.

Let us attempt a description of this world before which the traditional arts falter and fail. How does the twentieth century differ from those preceding it? What are the characteristics of our age? First of all, as has been suggested, we live in a *specialized* world requiring specialized languages for specialists to confer with one another. Secondly, we live in a *technological* world where man works with machines and is himself a kind of specialized tool not yet replaced by the march of automation. He knows himself, he experiences himself as a being with a mechanical function to perform in a world too large for him to handle, too complex even to be understood. When asked the question, "Who are you?" he answers by naming the economic function he performs. "I am a steel worker," "I am a salesman," or "I am an artist." He thinks of himself as a small cog enmeshed in a number of very large wheels; a wheel involving his job; a wheel involving his entertainment, as passively he sits in

front of his TV set accepting what is offered him, seldom voicing approval or disapproval of what he takes in. No longer does man, as Nietzsche has said, consider himself to be the pivotal point of the universe. He has been "removed from the center of the world to an unknown point X."

A third characteristic of our age is *speed*. Today we enjoy almost instantaneous sight and sound communication with every part of our globe. Radio, TV, the newspapers, the magazines, the billboards, the signs, the movies shower us with a perpetual rain of images. Picture after picture invades the eye, impressing a parade of disjointed, disconnected ideas on the mind without seeming rhyme or reason. Our senses are literally bombarded with images. We seem to be alive in a world of perpetual motion—nothing stands still for us. We are acutely aware that something is happening around us every single minute of the day and night and even death seems not to halt the process. There was a time, for example, when widows wore their weeds for a year and sometimes more in remembrance of their dead, but not any more. Hardly has the ground been shoveled over the casket when today's widow is selling the house, and moving to Florida.

Speed! Movement! Action! Sensation! Color! These are the words to describe the chaotic, the kaleidoscopic world in which we dwell. And who is there to make sense of it? And is there a medium that can capture its wild diversity, its immediacy, its simultaneity? I believe there is. In fact, I believe there are two such media though both are closely related in technique and method. I am ~~not alone~~ in that belief. Thomas Taig in his article on "The Anatomy of Film" has this to say:

It is not sufficiently realized that for the first time in history man has achieved a means of expression which, in speed of presentation, can rival and even outstrip thought itself. By this means it becomes possible to direct attention to wide expanse or to minute cell structure with a precision unknown in any other form; to bring together in a flash the remotest ends of the earth; times past, present and future, varying the tempo through a range of slow, normal and rapid motion, limited only by the receptivity of the human eye and ear. No medium can compete with this in giving a sense of actuality, nor can any equal it in presenting a world of dreams and fantasy. Cinema can, if need be, draw on all the resources of literature and almost all of drama, with music, color, sound, and above all movement, continuous and endlessly diversified. That the film up to the present—so far as one can judge—has not been able to use its resources to any great effect, does not alter the fact that its potential influence on standards of taste and conduct, ideas and beliefs, is almost without limit.⁴

It is not my intention to elaborate on the technique of film but for comparative purposes with the traditional arts it might be illuminating to discuss for a moment the our main principles of film production aesthetically considered. According to Rudolf Arnheim,⁵ an outstanding theoretician of the film, these include the following. First, the principle of cutting, which in essence means jumping from one scene or aspect of a scene to another. Cutting concerns itself with questions of rhythm (a series of relatively long and equal scenes secures a peaceful rhythm, a series of short scenes becoming increasingly shorter effects a quick or staccato rhythm). It is con-

Scene from October, produced by Eisenstein, Russian master.

cerned also with the sequence of scenes, of scenes within scenes, and with scenes running concurrently as, for example, the cutting back and forth in a chase sequence where, at one instance we're shown the robbers escaping and in the next we see the cops hot on their trail. Cutting enables us as well to jump from the whole scene to any of its parts for a close-up view for purposes of concentration.

The second principle is concerned with time relations, with securing effects of contemporaneousness, effects of memory and foresight, causal effects, or the annihilation of time effects, as indicated in our previous quotation from Taig. The third principle has to do with spatial relationships, the showing of different temporal events in the same setting, for example, or by moving the camera from one vantage point of a scene to another; or by changing scene entirely through a "succession" or interlacing of scenes which occur at different places. The fourth principle concerns relations of subject matter or contrast of effects as, for example, the killing of a soldier followed by the slaughter of an ox, the sweet song of a bird as heard during a lull in the battle, or the plodding hoofs of a horse as contrasted in the very next scene with the speeding wheels of a high-powered automobile.

These are principles, of course, which apply equally to television as an art medium with one further advantage to the latter—the television picture can be "live"—can project the many-sided world of events as they are happening.

For the first time in the history of man's striving for understanding, simultaneity can be experienced as such, not merely as translated into a succession in time. Our slow bodies and near-sighted eyes no longer hamper us. We come to recognize the place where we are located as one among many: we become more modest, less egocentric.⁵

Here, then, are the twin media of artistic communication which spring directly from our time and which, it seems to me, are the most capable of expressing it. That the film or television has not yet produced material worthy of its resources, I believe, can be accounted for as follows.

(1) Both are young, without a history, without a tradition and still without the great creative geniuses capable of using them to their maximum effect.

(2) Both media, in the West, have been commercially controlled which means that the money-making possibilities of television and the motion picture have been emphasized over artistic possibilities. This, however, has not prevented either medium from producing some near-great productions—Charlie Chaplin's "Modern Times," for example, or the CBS-TV "Camera Three" program which, in its imaginative use of the medium, comes close to setting a standard. There is some evidence to show that standards both in the field of the motion picture and in television have been improving for the better. I think this is especially apparent in the production of certain motion pictures since the War—the Italian

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neorealist school, for example, or such films as our own "On the Waterfront."

A case apart are the early productions of the Russian film masters Eisenstein and Pudovkin whose work Hauser likens to the heroic classics of Homer. In *Potemkin* and *October*, produced before the Communist party in Russia had sunk its restraining hooks into the body of the infant film industry there, we have a taste of what great motion picture art might be like. The hampers Commerce places on filmic

Scene from "Modern Times," a film starring Charlie Chaplin.



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artistry in the West are as nothing compared to the strait-jacket restrictions imposed by the Communist bureaucracy. The tragedy of Russia, and not merely of its film industry, can be seen written large in its films before and after the rise of Stalin.

(3) TV and the Movies are collective arts. That is, they are group projects involving the talents and skills of many men working in cooperation with one another. This situation poses a rather special problem for the artistically inclined. The artist traditionally has produced his work in solitude with complete, autonomous control over it. A solution is yet to be found which will enable the artist in the media under discussion to maintain his independence while yet functioning as a self-disciplined member of a producing group. The possibility of such collective art certainly exists—witness the work of the Group Theatre of the thirties in New York or the Moscow Art Theatre of the second decade in Russia.

(4) The cost of equipment for these media outside the commercial studios has, till now, proven too prohibitive to allow for widespread independent experimentation. So far as the motion picture is concerned, however, this is no longer true. The price of an 8mm camera and projector is within the cost range of most teachers and even the better quality 16mm equipment is hardly more than the price of a large-screen, black and white TV set. Television, too, offers possibilities to those educators ambitious enough to take advantage of them. Program directors do not always look with jaundiced eye on new program suggestions, even when such suggestions show no commercial possibilities. It is possible that program directors have artistic consciences, too, and creative ideas for television programs are not limited to television people.

(5) I believe that, save for a few notable exceptions, art educators have consistently refused to treat the motion picture and television as legitimate art forms and have continued

to direct their teaching efforts toward the traditional media of expression. When the art teacher uses a movie, it's usually as some sort of audio-visual aid, a film about artists, for example, or a film illustrating certain art principles derived from painting. Most avant-garde art films have been of this latter type, attempts to extend the traditional concepts of painting by means of film: in other words, films about painting or *paintings on films*.

This lack of consideration for movies and television as legitimate media for art expression has had some rather drastic consequences affecting these media themselves. For example, standards of criteria for TV and motion picture productions are nebulous and crude; a general knowledge of methods and techniques is practically nonexistent outside the studios; there is no substantial body of criticism built up for the guidance and advice of those working in the field or for those who watch and listen. More important than all these, however, is the contempt unconsciously transmitted from teacher to student for these *upstart arts*. Anyone who confesses a serious interest in the movies or TV is often looked upon as (a) an eccentric or (b) as somebody preparing to sell out to "Big Business." Are you as familiar with the great names and achievements of the film as you are with those in painting, say, or sculpture? Have you heard of Eisenstein, Pudovkin, Timoschenko, Jean Renoir, DeSica, Zampi, Fritz Lang, Pabst, Paul Rotha, or Robert O. Flaherty to name just a few, and have you gone out of your way to see the films they've made?

We will never secure the artists we need unless we, as educators, interest ourselves in these arts—the arts of our time—designed for our time. I submit that part of the function of the art educator ought to be to develop standards of judgment and criticism in his students, the better to sharpen their awareness and enjoyment of these arts; to persuade his students that the motion picture and television are media worthy of their attention; to provide his students with opportunities to experiment in these media and to encourage the development of those artists who will some day attempt for us the task indicated at the beginning of this essay:

It is the mission of the artist to master the whole of contemporary life and knowledge, to present it to the mind palpably and clearly and to re-create again and again the organic coherence, the meaning of man and of the world.¹

¹ "Man the Measure" by Erich Kahler, George Braziller, Inc., New York, 1956. "Museum Without Walls" by Andre Malraux, volume 1, Pantheon Books, New York, 1949. "Social History of Art" by Arnold Hauser, volume II. "The Anatomy of Film" by Thomas Taig, an article in "The Penguin Film Review, number five", Penguin Books, New York, 1958. "Film as Art" by Rudolph Amheim, University of California Press, Berkeley, 1957.

Frederick A. Keller is the program director for WBEN-TV of Buffalo. He has had a varied experience as actor, writer, and television producer. Deeply interested in education and art, he has provided invaluable assistance and support for pioneering educational programs on a commercial station.

Jim Mohr was the star of award-winning production, "The Law and You," written, produced by author, on WBEN-TV.



COURTESY WBEN-TV, BUFFALO

Making pebble mosaics

Robert Freimark

When an imaginative person wanders along the beach he sees countless things of value that he yearns to put to some use. Sea shells that could be ash trays or ornaments, black magnetic sand that remains unexploited, lovely pieces of wind-carved driftwood, and wonderful water-washed pebbles challenge the fertile mind. Anyone creative is stimulated constantly to incorporate some of these resources into lasting enjoyment—to apply the beautiful mementos of nature to function. This is one way we beautify our daily lives.

The trend in modern living has been to move our homes closer to the outdoors, and to bring nature into our homes. Architects plan homes that are not only practical to live in, but have some of the character of the site on which they are built. Recent discoveries like large insulated windows open our houses to the great outdoors, and bring nature in closer proximity to the modern house and its inhabitants. More and more families are feeling the urge toward outdoor living, not just for vacations, but year around. The do-it-yourself boom has encouraged many people to try their



PHOTO BY RUBY ARNHEIM

Above, author removes excess cement around stones. Below, an arabesque design of black stones accented against light ones.

PHOTO BY JOHN SPOFFORTH





PHOTO BY RUDY ARNHEIM

An old reel provided a base for table made by the author.

hand at mosaic table tops. But colored bits of ceramic and glass are expensive, and a more recent development has been to use the natural materials at hand. Everyone has found a lovely pebble he has admired. Some of them suggest jewelry, and the person with access to a lapidary wheel can polish them down and reveal the striking color imprisoned in stone. But if pebbles are abundant and no stone polishing equipment is available, how appropriate to utilize the stone untouched as mosaic in a useful table top.

Water washed pebbles are usually rounded, so be careful to select those with related shape. Those that tend to be flat on one side and not too thick are most suitable to mosaic. Some people wish to capture a section of the beach just as they saw it, so they collect likely examples of any type of representative pebble they encounter and arrange them in random sequence for a pattern that will constantly remind them of the beach. Stones that are more or less uniform size are most convenient. Those who wish to have a more distinct design collect only a certain type at one time, keeping them all together for easy selection later on. For instance, one bucket may hold only red stones of a similar type, another black pieces of slate and so on. When the designer requires a piece of black, he then knows exactly where to find it. Be sure to harvest more stones than needed, since there will be areas that require only a certain size or shape. Others may have flaws on closer inspection. Once the table is brought into the living room the pebbles will be under closer scrutiny than they were on the beach.

Circular designs of rounded pebbles, sometimes leaving the cement bare, make interesting patterns. Or the cement may be colored by adding pigment and be a beautiful thing in itself. Other suggestions are various rectangular designs, or free forms made by different areas of stone all the same color. For a distinct design, select stones that complement one another in color, such as red and green. Black stones

against white present the maximum range in value and offer a clear-cut striking design that will go well with any color scheme. After the stones are assembled for use, build a wooden frame in the shape desired for a table. Three-quarter-inch wood in two-inch strips with mitered corners is a good proportion. Cut a piece of plywood to fit snugly inside the frame, and screw it to the bottom. The thickness of the plywood will support the heavy mosaic, so it must not have any give. Now pound several small nails into the area reserved for the mosaic, allowing the heads to protrude. The cement will bind on these and make a more secure table.

There are many methods of mosaic-making, but one of the most effective, simplest, and cheapest is ordinary cement mixed with sand. Nowadays it can be purchased in small bags ready mixed except for the water. Lay the frame on a level area and pour the cement to the desired level. Cement stains wood, so protect that portion of the frame that will show. The finished table will be easier to clean if the lip of the frame does not protrude too high above the table surface. The stones are merely pushed into the cement one at a time with the flat surface up. If the designer has previously laid them out on a sheet of paper the same size as the table and in the order wanted, the transplanting process is simple and he will be sure to have enough stones available before the cement starts to set up.

Although some tooling is possible, tool marks do show up after the cement dries if great care is not exercised. Try to imbed the stones right the first time. A slight undulation of the surface of the finished mosaic is of minute consequence—surprisingly enough objects are not too tippy on a stone table top. After the cement sets up move the mosaic out of direct sunlight and let it cure as slowly as possible. When perfectly dry, spray the stone with acrylic plastic to restore the original color, or rub some paste wax or linseed oil over the surface and buff it.

A variety of pre-fab legs are available in desired lengths at hardware stores, but the most economical support and one of the sturdiest is three-quarter-inch black iron pipe cut to suit, threaded on one end, secured to a flange, and screwed to the plywood base. The small amount of carpentry involved in this production is extremely simple, but the beginner could get help on the frame and the legs and still feel that the project is completely his own, since the creative end is involved in the unique idea and the way the stones are arranged. The table itself might be compared to the frame around an abstract picture. Fortunately, it is difficult to make a poor stone mosaic—even if the craftsmanship or design is amateurish, the stones seem to provide a redeeming feature. The colors blend themselves together so naturally. Anyone who can see the beauty in a pebble can visualize the results. It is one more way we can live in closer harmony with nature.

Robert Freimark, formerly of Ohio University, Athens, is now artist-in-residence at the Des Moines Art Center of Des Moines, Iowa. He has written other articles for us.

Carol Kottke Tite

Chenille stems, known prosaically as pipe cleaners, have many uses in the art program. Their flexible nature makes them adaptable to many uses at various age levels. Longer, colorful ones are available.

EXPLORING WITH CHENILLE STEMS

In art classes today all manner of new techniques and materials are used to make a picture or piece of sculpture—from balloons to buttermilk, sandpaper to sequins. An over-emphasis on newness for its own sake has decided limitations; the benefits are transitory, the development of skills and discrimination elusive and sporadic. The slower developments of manipulative control, selectivity and personal expression are often best accomplished by thoroughly exploring possi-

bilities inherent in one material. In a series of classes with children ranging in age from six through ten years we put this approach into practice by using a basic medium with characteristics flexible enough for this purpose, and also with a quality of newness: rayon chenille stems, also called colored pipe cleaners.

The stems have a unique adaptability to many uses. For children from pre-school through high school they provide a

Students exploring the possibilities in a medium that was new to them. This concentration on a single, unusual material emphasized disciplines of the medium and its potentialities and led to further development of skills and discrimination.

ALL PHOTOS BY CLEMENS BALISCHER





ALL PHOTOS BY CLEMENS KALISCHER

Observation and study lead to purposeful, expressive work.

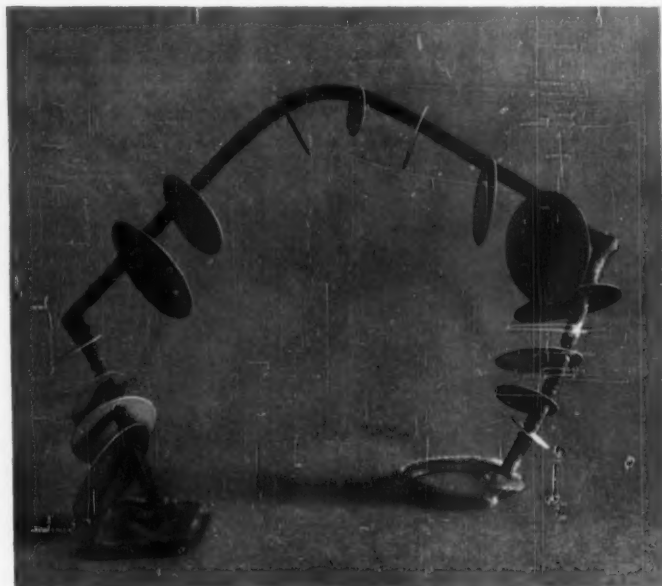
limitless potential for expression in construction, collage and mobiles. Chenille stems are available in a wide range of brilliant colors; they are soft, dry and pleasantly springy to touch. They adapt to the individual's dexterity and their special quality is not easily destroyed with handling. One manufacturer has boxed for school use a two-foot stem in addition to his customary one-foot length. These increase their usefulness for classroom projects. The stems are safe and durable, neat to use, simple to store. We found them a stimulating and satisfying choice.

In our experiments the disciplines and values of practice, repetition and observation were emphasized. Learning to be purposeful and deliberate is essential in developing skills to create meaningful, expressive work. We consistently stressed awareness of color. You may have a limited array of colors for classroom use or you may choose to have the entire spectrum available—but an important consideration throughout is the development of color selectivity. As with all media, an initial exploratory period followed by exer-

cises and experimentation is necessary to develop a knowledge of techniques and the ability to create just what you want. The following is a sequence worked out to achieve these developments.

Experiments in bending and joining (a) Hold two stems together and twist them tightly in the middle so the four ends stick out. (b) Make a continuous line by fastening the ends of two stems together. Bend one down over the other and back up and around and around to the right. Bend the other stem end around and around to the left. (c) Hold the ends of one stem so one end crosses the other. Bend the top end down and back up again to make a big loop. Make a tiny loop in the middle of a second stem. Join the two loops to make a swinging connection. (d) Bend the end of one stem against itself tightly. Do the same with another and then link the two through their tightly bent ends. This makes a flexible connection. Think before bending the chenille stems. When making a rounded line, curve the stem carefully; when making an angular line, bend the stem sharply. Straighten the places you want to be straight. You can think of the stems as lines—as if you are drawing in space with lines of color. Curves and angles and directions should look just as you mean them to be. When you have finished a construction turn it around and look at it from all sides. Sometimes try standing it in another position.

Other experiments Choose six one-foot stems—all one color, or different colors you want to use together. (a) With the first two stems bend flat shapes. Make one with all curves, as a spiral or an S or 8 or a circle. With



The chenille holds colorful circular string tags wherever placed. Chenille stems are available in a wide range of brilliant colors, and in lengths of one foot and two feet.

the second stem, bend a flat shape that is angular and has sharp corners, as a triangle or square or Z or zig-zag. It will take a bit of practice to make the stem bend and still lie flat. (b) With the next two stems, bend three-dimensional shapes: A colored line that stands up in space. Make one curved and one angular and make them stand up high. (c) Now choose two of the shapes you've made and connect them with one of your remaining straight stems to create a standup construction. (d) With the two bent and one straight stem remaining, make another construction. You see that each is different and that there are many forms just three stems can take, and many ways they may be combined. (e) With six more stems repeat the same steps once again.

Windarounds for special effects A spiralling line is created by winding a stem around a pencil or various sizes of dowels—or a ruler: wide, narrow, triangular. Wind the stem very tightly around the form, push it together and slide it off the end. It may then be pulled out longer, or circled and the ends fastened, or whatever you wish. A long chenille stem is best for this. Make two or three windarounds and with an additional straight stem fasten them into a construction.

Additional suggestions using stems Now, with more experience, try these exercises: (a) Make a tall standup construction, as high as possible, using four one-foot stems. (b) Make a construction using four stems of just one color; or try a construction using two blacks and two whites. (c) Twist the ends of three one-foot or two two-foot stems together to make a continuous line. Curve or bend this to

make a shape that stands up and will look different from every direction. Try this with stems of all one color, and then with two or three different colors of stems.

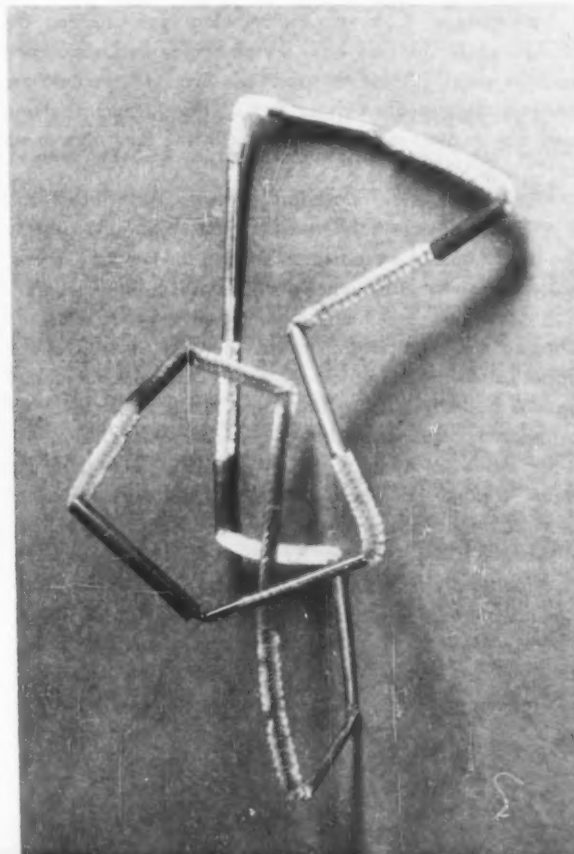
Chenille stems with other materials The rayon chenille stems can be used in combination with a variety of additional materials. Because of their lustrous, fuzzy quality we found it best to limit these somewhat. Simple shapes, plain colors and smooth surfaces provide a satisfying contrast, though an occasional feather or bit of patterned paper needn't be excluded.

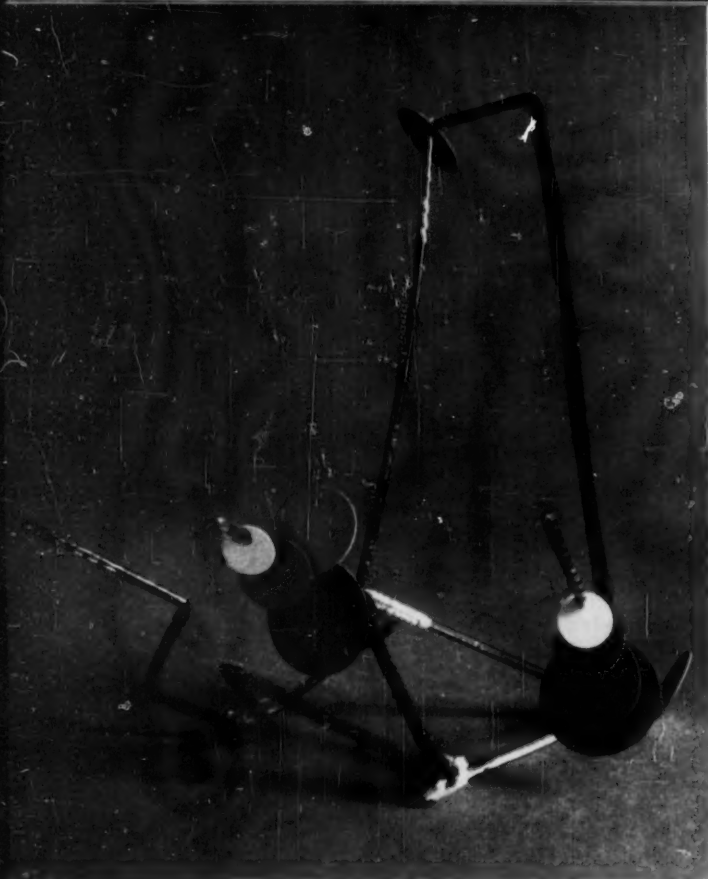
Sipping straws Straws of cellophane, plastic and paper are especially successful in combination with the stems. The straws act as a connector for two lengths. Their diameter is small enough for a stem to fit inside; in fact, the chenille compresses sufficiently to allow two or three stems to stick out from the end of one straw. Plastic straws are the most durable and retain their stiffness. The addition of color and a contrast in texture are provided by slipping little lengths of straws over the stems, clinching the chenille at intervals. Paper straws provide a glistening transparent touch and alter the color of the chenille beneath.

Corrugated papers The tubes in corrugated papers and cardboard are used in the same fashion as the straws. There is quite a variety in these papers, from the shiny red single-sided cracker box kind to the sturdy double-sided brown cardboard from packing cartons. The corrugated papers may be cut in strips, circles, squares, any shape. The fuzzy stem clutches it wherever it's placed. Stems can loop in and out, a number of stems can extend from one shape or from



Thoughtful care in bending the stem results in curves and angles and directions that are just as they are meant to be. Chenille may be combined with other materials, right.





ALL PHOTOS BY CLEMENS KALLICHER, STROCKBRIDGE, MASSACHUSETTS

Plastic sipping straws and round tags are used with stems.

one tube, and the corrugations can also be connectors for the stems.

String tags Colored circular string tags (snip off the strings) are fun for they have a useful hole already punched and the chenille holds the tag in position. The varied sizes are in a proper scale with the stems. Their geometric shape and flat colored surface contrast with the fuzz and sheen of the chenille.

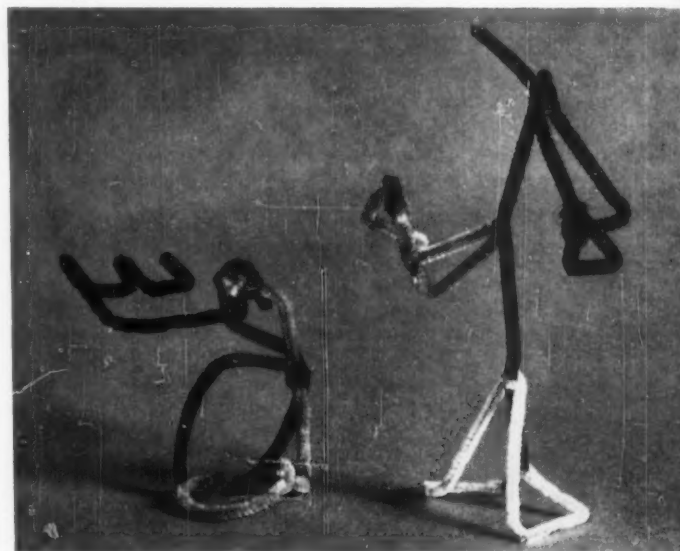
Additional useful materials Round cork bobbles and styrofoam balls are light enough to be supported easily by the stems. We also used colored fluted baking cups, beads, colored plastic curtain rings and, of course, colored construction paper. The shining ribbon from which sequins are stamped is a pleasant foil for the chenille. Scissors and a paper punch are the necessary tools. Sometimes a special base is desired for a construction. A circle or square of corrugated cardboard with the ridges vertical is useful. Other bases are made by punching holes in paper cups, ice cream cartons, cardboard boxes and colored cardboard used flat or bent. Clay provides a very sturdy base in which to stick the stems.

Mobiles Chenille stems are most adaptable to the making of mobiles. By tying string or thread to the end of a stem, a "needle" may be made to draw the string through a straw. Draw two strings through the straw and tie the ends of one together (forming a triangle with the straw) for a sus-

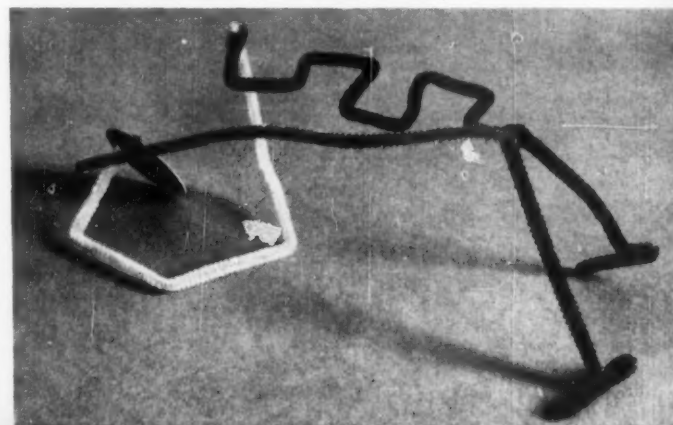
pension loop above. The floating mobile components may be tied to the ends of the second string. A series of string and straw triangles may be added below the one. Chenille stems may also stick out from the ends of straws. A stem by itself, suspended by a string tied in the center, makes a starting point in the air. With loops and twists, more chenille stems—and other materials too—may be added. Numerous shapes for mobiles may be made using only the stems; complex three-dimensional forms, a simple line, a curly wraparound, a solid flat shape made by spiralling a stem tightly.

The focus on one material (perhaps an unusual one), emphasized a way in which a teacher can make possible a constructive, studied approach. The disciplines and continuity clearly resulted in a development of skill and discernment and a rewarding sense of accomplishment.

Carol Kottke Tite has taught children's art at the Walker Art Center, Minneapolis, and elsewhere in Minnesota; more recently in Massachusetts. She has written for a number of magazines on art media. Her source of chenille stems is Multi-Tex Products, 56 Elm Street, Newark, New Jersey.



Experiments in joining stems. Stems are like lines in space.





ALL PHOTOS BY LORSTAN STUDIO FOR SCHOOL ARTS

Students discuss a Breughel, newly installed on a wall of the Tottenville High School. Project brought art to blank walls.

FROM DEAD WALLS TO LIVING ART

Max Berger

After a quarter of a century, a New York City high school decided to do something about its dull walls. Paintings, prints, and reproductions brought living art to the students. The principal tells the story.

Tottenville High School is housed in a modern building constructed in the mid-thirties. Its architecture, characteristic of that period, is clean-cut, functional, happily free of the gingerbread of an earlier date, but bare of ornamentation. Its corridors are lined shoulder-high with terra cotta. Above this stretch long expanses of plaster, broken only by transoms and bulletin boards. This condition had remained unchanged for almost a quarter-century. It had, in fact, come to be taken for granted. A newcomer, however, could not help but be struck by the vast empty expanses and their bareness.

What could be done to remedy this situation? The obvious answer was decoration, preferably with pictures.

This brought recollections of the dusty sepia prints of "Washington Crossing the Delaware," "Custer's Last Stand," and similar "classics" which had stared down from classroom walls in our youth. At all costs this sort of thing was to be avoided. Any attempt at decoration should aim not only to beautify the school but also, so far as possible, to bring great art into the daily lives of the students. This last was a problem of particular importance in our community, which, because of its remoteness from city centers, had scant opportunity for visiting museums or seeing great paintings. How could this be done? The New York City Board of Education does not allow any funds to schools for decorative purposes. Nor were there any unattached funds within the school that



An art student appraises a water color by a local artist.

could be tapped. Moreover, the community, student body, and the faculty were perfectly happy with things as they were. A job of education was, therefore, necessary to bring about an awareness of the need for improvement.

On a number of occasions I had broached the subject briefly to key personnel in order to get them thinking on the subject, but nothing had been done to press it. Finally in September, 1957, the first real movement was made. The idea of launching a major project designed to beautify the school was broached to the G.O. Advisor. His response was positive; he agreed to bring up the matter before the Student Council. This was done. Emphasis was placed upon the idea of improving the appearance of the school and its corridors. It was first suggested that \$50.00 be appropriated to pay for shrubbery and tulips. To cut down on costs, and also to bring as large a group as possible into active participation in the project, it was recommended that the actual planting and landscaping be done by members of the Science Club. This was a small beginning for a project which had ambitious undertones. The Student Council was sold on the idea and appropriated the funds requested.

Having launched the idea of school beautification, the project was next expanded to include the indoor area as well. Once again the proposition was laid before the Student Council. The ice having been broken and the precedent set, there was no real objection to the expansion of the project. Under faculty guidance, the G.O. Council appropriated an additional \$200.00 for this purpose, and appointed a student committee to work with the G.O. Advisor and the Principal. The school's art teacher was added to the committee, and one of the parents, who was also president of the South Shore Artists Association (the local art association), was likewise requested to join. This provided a well-balanced group. An organization meeting was held at

which certain basic questions were considered. What kind of pictures should be bought? Could we afford originals, or must we restrict ourselves to prints? Should local artists be given special preference? Should the selections be restricted to old masters, or could moderns be included? Should representation from various schools of painting be sought? If so, should these be placed together in gallery fashion? How far could the \$200.00 appropriated be stretched? Who would determine what should be selected, the students or the faculty? Would it be wise to cover all pictures with glass in order to prevent vandalism? Where should the first purchase be placed? Each of these problems was discussed at length. The student representatives took a serious attitude towards the assignment.

After due deliberation it was decided to include both originals and prints. It was felt that since Staten Island had an active group of local artists, these should be represented. It was determined that liaison be established with these artists and also with certain local print makers, in order to secure their cooperation. As regards the matter of old masters vs. modern works, the consensus was to approach each painting on its own. It was agreed that the faculty, while responsible for the ultimate decision as to what should be purchased, would be guided by student preference. The cost of purchasing pictures with non-glare glass was so expensive that it was decided in the interest of economy to do without it. It was the contention of the administration that there would be no vandalism if the students felt that this was their project, that the pictures would add to the appearance and dignity of the school. Though some of the faculty and students were skeptical on this point, the matter of cost proved decisive. (There was objection, also, to non-glare glass on the ground that it darkened the picture colors.)

The procedure for selection was outlined. A sub-committee would call upon local artists and print makers to view their collections and make preliminary selections which would then be submitted to the entire committee. Another sub-committee was delegated to look into volumes of art illustrations in the school library with a view toward selecting appropriate pictures. Inasmuch as the smallness of the appropriation restricted the number of possible purchases, we felt that unless a picture was almost unanimously preferred by the student representative, who constituted a cross section of the entire student body, there was no point in buying it. We realized the project had to be sold to the students and must have meaning for them in order to have value. It would be futile to attempt to impose purely adult values. This decision was arrived at with some trepidation, inasmuch as few of the adult members of the committee had any high expectancy as to the level of student artistic taste. There was every anticipation that student selections would be of a low caliber and might have to be vetoed by the elders.

Actually this did not turn out to be the case. Although in the beginning of the selective process many of the students had artistic tastes on the level of calendar art, at no time did they make selections which had to be vetoed. As they

gained experience, there was a very noticeable improvement in their artistic appreciation. One interesting discovery was the fact that students were not impressed by the mere statement that a certain work was a masterpiece and/or highly regarded. The reaction to the individual pictures was intensely personal and individualistic. Certain renowned masterpieces received short shrift. Among these rejected practically unanimously were the "Mona Lisa," "Laughing Cavalier," "Blue Boy," and "Whistler's Mother." Student preference ran towards the moderns, even when these were on the abstract side. Among the artists of the latter type were selected Miro, Braque, Corbell, Klee. So strongly did student taste run towards the moderns that it was necessary for the adults on the committee to suggest that certain of the old masters be included to provide balance in the collection. Among those which appealed to students in this group were El Greco, Vermeer, Breughel, Millet, and Inness. In view of the maritime interests of the community it was natural that seascapes were among the favorites. Woodland scenes were also popular—but the collection in time came to include pictures as diverse as Japanese plum blossoms and Utrillo's "Scene from Montmartre."

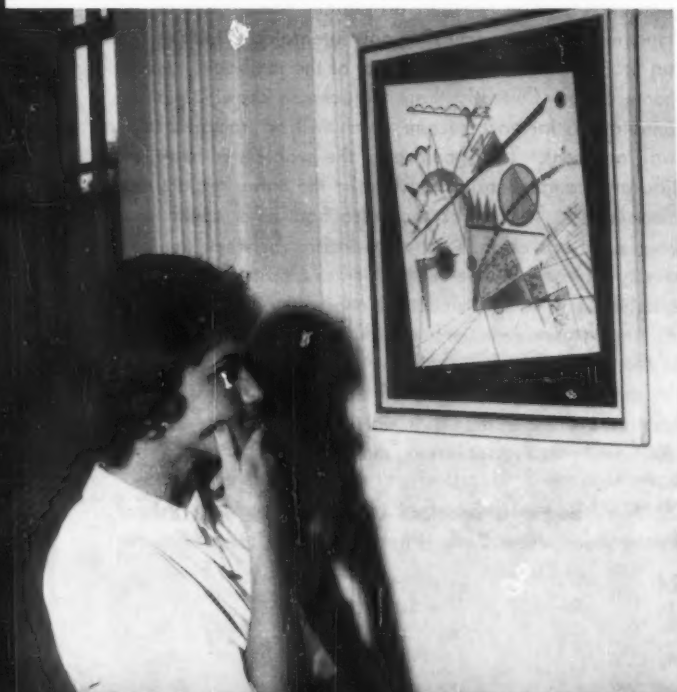
Immediately the students realized the cost of purchasing pictures or prints, mounting and framing them, they turned to consideration of how additional funds could be raised. Hope was expressed that as the project took root additional appropriations might be secured from the G.O. and from these sources to continue the program indefinitely. The project got under way with disappointing slowness. At first the committee met for one period each week, later every other week. Sub-committees had to be appointed to visit local artists and print makers, and to consult reference folios on art. The sub-committees, in turn, had to make their

arrangements, call their own meetings, and report back to the main body. Before any picture was accepted the entire committee had to pass upon it. This, however, was not the end of the matter by any means. The picture then had to be mounted, framed and hung. We were fortunate in that the artist member of our committee was willing to arrange for mounting and framing at cost. Her framing was far superior to what we could have expected from commercial sources. Each picture and its color were carefully evaluated in selecting an appropriate frame and in determining the tint of the latter.

Many local artists donated their works gratis. Others requested nominal fees only. One local professional print maker offered the committee free choice of any and all prints in her establishment. This was a windfall of no mean proportion. Where prints had to be purchased professionally, our artist member secured them at the professional discount. This all added up to a very substantial saving. The pictures arrived in dribs and drabs. The first target date for hanging had been set at Christmas. We soon realized this was far too ambitious. (The project had hardly started when the art teacher went on sabbatical.) The date for hanging was successively shifted to the beginning of the spring semester and then Easter week. At the latter date, however, we still had so few framed pictures on hand as to make hanging inadvisable. A sufficient number were available, however, to allow us to display them at a P.T.A. meeting. The interest generated was such as to lead the P.T.A. to appropriate \$100.00 to supplement the monies voted by the G.O. As the pictures came into the school they were the object of much curiosity. The modernists, in particular, aroused great interest. This had the effect of stimulating student interest in the project and building up an air of expectancy. The latter was translated into a positive contribution when the graduating class donated its surplus funds, amounting to \$33.00 to the school with the understanding that it was to be used towards the Art Project.

It was not until the day before graduation that a sufficient number of pictures were available to make the first hanging possible. By common consent it was decided to place these in the auditorium and foyer, where they would not only enhance the appearance of these respective areas, but also be on display at the commencement exercises. (Moreover, these were focal areas throughout the school year since all students came to the auditorium each morning and stayed there till the bell sounded for their first class. Hence, they could not help but be subjected to the presence of whatever art was displayed there.) Regular classes were no longer in session at this time; hence, it was impossible to call together the committee on such short notice to assist in the determination of where each picture should be hung. It was, therefore, necessary for the Artist Member and the Principal, assisted in part by the G.O. Advisor, to determine where each picture should go. When students returned at the beginning of the new school year, they were queried as to their reaction concerning the placement of the pictures. One or two

Modern art can be puzzling, but students leaned toward it.



changes were made in response to their suggestions, but, on the whole, everyone was satisfied with the arrangement.

At the end of the first school year we took stock. At that point we had obtained and hung twenty-three pictures at a total expenditure of \$300.00. This meant that each picture had cost us an average of less than \$15.00—a very negligible sum, indeed, considering the number of originals, the quality of the prints, and the excellence of the mounting and framing. Of course, this achievement was possible only because of the cooperation of our local artists in allowing us to have their works free, or at nominal charges, and because the framing, mounting, and purchasing were likewise made available to us at professional discounts.

We were curious, indeed, as to what student and public reaction would be to the pictures. Some were intrigued by the modernists; some were puzzled; but everyone seemed to be favorably impressed by the project as a whole. The best criterion of student and community reaction to the project came with the opening of the new school year. There appeared to be no question in anyone's mind but that the project should be continued. Without any prompting from the administration, the G.O. reorganized the student committee, providing replacements for those students who had been graduated. It also promptly appropriated an additional \$300.00 for the project. This was a full \$100.00 more than the initial appropriation the year before. The exterior beautifications planning had also found favor because an additional \$50.00 was appropriated for continuing this. Seven hundred tulips and a half-dozen evergreens were obtained locally at wholesale prices with this money and planted. The art project moved ahead under a full head of steam. The initial delays caused by the definition of what the project was expected to do, the types of art to be selected, the method of selection—in fact all the organizational details—were now a thing of the past. The committee, therefore, was able to move ahead at a much more rapid pace than previously.

It was decided that, since our existing collection had a heavy concentration of modernists, we should now round out the collection by securing classicists and representatives of older schools. Purchases were made quite rapidly. These now came largely from commercial sources, inasmuch as the available stock of free materials had largely been culled. Although many more pictures were available on a free or

semi-free basis, it was decided that the quality of the collection should not be sacrificed by restricting it to those available on this basis. Unit costs, of course, went up, but wider selection and a better balanced collection were now possible. By the spring of 1959 a total of forty-six pictures had been purchased and hung. Total cost of the project to date was \$633.00, at a cost per picture of less than \$15.00, an amazingly low figure. The entire auditorium and first floor corridor area had now been decorated. The appearance of the building had been greatly enhanced.

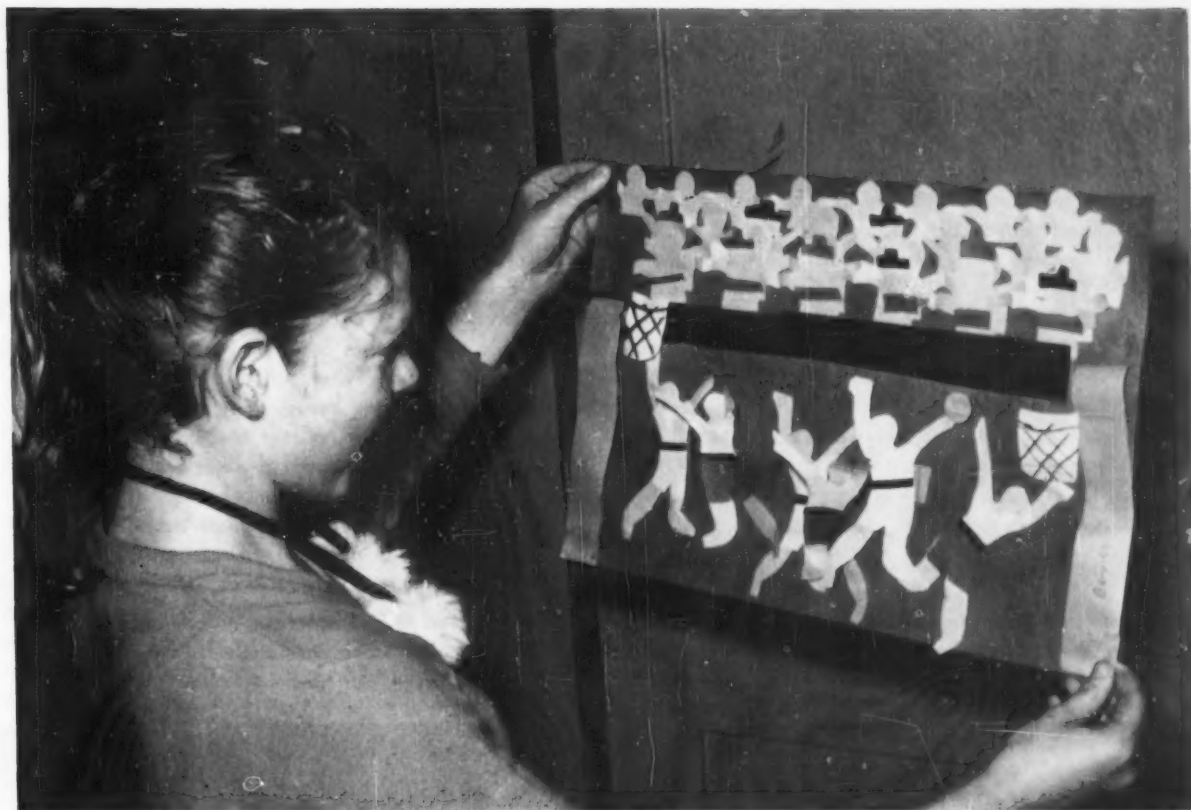
There was talk of additional funds coming from the P.T.A. and/or the senior class to permit additional purchases. The current question whenever the committee met was, "When do we start on the second and third floor corridors?" There was no question but the project would be extended to these areas just as soon as the funds were available. Hopes were expressed that another gift from the P.T.A. or from the graduating class would enable us to proceed at an early date. Contrary to the fears of many of the faculty and students when the project was first conceived and the decision was not to put glass on the paintings, no defacement has occurred. The students have accepted the project as their own and take pride in it. Some of the more puzzling modernists have aroused much comment. In fact, the school newspaper has run a contest offering a prize for the student who would give the best name to a non-objective study by Miro. The acceptance of the project can perhaps best be indicated by the fact that the teachers' Staff Relations Committee requested similar decorations for the teachers' cafeteria. Purchase of these, however, from student funds is not permissible.

The school now owns an excellent well-rounded collection of prints and paintings. For the first time students can see representative art covering the leading schools, classic and modern, without traveling to the city. Standards of artistic appreciation are being stimulated and raised, particularly for those students fortunate enough to be on the selection panel. The required art courses have taken on new meaning. Their curricula are now integrated with the school art project. Art has stepped out of the textbooks, and become alive. Currently the art teacher is drawing up brief annotations for each picture which will be attached to the wall adjacent. This should ease the problem of interpretation and comprehension, and make the entire project more meaningful. The project has also had other concomitant values. It has established close liaison between the community's artists and the school; it has also provided a fine experience in faculty-student planning. Moreover, it has led to greater pride in the school building and its appearance. We feel that the values that have already been derived from the project, to say nothing of those we anticipate in the future, have more than justified the expenditure of time, effort, and money that have gone into it.

Dr. Max Berger is principal of Tottenville High School, Staten Island, New York. Photographs by Lorstan Studios.

Students pause to look at Homer's "Gulf Stream" in hallway.





ALL PHOTOS BY DONALD HALL

Sixth grader Bernice Peters of the Portsmouth School looks over her composition showing spectators and basketball players.

Studying composition with cutouts

Elizabeth Harrison

Stated in its simplest terms, composition in either a picture or design results from moving the parts about until a satisfying organization is achieved. Experiments with cutouts help teach the principles.

Composition means "the arrangement of parts to form a whole." Here is a way in which a study of composition can become a lively and rewarding exercise for Junior and Intermediate grades. If you begin by discussing the arrangement of people and things in the picture space, your questions will probably soon bring out the following ideas: (1) Some things in a picture are usually larger than others because they are close to the spectator. These will usually occur towards the bottom of the paper. (2) The farther away an object is, the smaller it will appear to be, and the

higher up on the paper it will need to be placed to give the effect of distance. (3) In most natural situations people and objects overlap, or come in front of other people and objects.

In order to demonstrate this, scissors, paste, newsprint, and colored construction paper are helpful. You may show how the sheet of paper may be divided longways into unequal parts (perhaps three) by folding and slitting it, first in half, for the widest piece, then folding the remaining half longways to make a middle-sized and a narrow strip. From these strips, large, middle-sized and small, people and

objects may be cut freehand. Since for purpose of this exercise, it is desirable to make a number of paper shapes to play with in the shortest possible time, the teacher might show the method of folding the strips (like pleats or steps or a fan) so that one cutout figure will produce five or six in the one operation, or each figure may be cut separately if the students prefer. These may then be arranged as individual figures on a background of colored construction paper. They can be overlapped, made to pass one another, turned back to front, made to jump or fall down, just as the artist chooses.

You might say that the advantages are obvious of cutting out straight away without drawing first. For instance, instead of having to stop and think how many toes there are on each foot or how many freckles on each nose, all one has to remember is that most people have two arms, two legs and a head, and that when a person is doing something lively he tends to wave his arms and legs around. By

circus. Each student may choose a background color that suits his theme, and then get busy cutting and arranging his paper shapes. *Pasting down should not be done* until a satisfying composition has been achieved, of course, including groupings and overlappings. This may require several trial arrangements. The figures can be dressed or decorated with gummed paper in vivid colors, and the background filled in with chalk, paint or crayons.

An enterprise like this might well take two art periods to finish, but it will be found eminently worth the time spent on it. Among the things discovered would be (1) the relative sizes of objects in a picture; (2) the importance of "gesture" or "attitude" in an action pose and the unimportance of detail; (3) the depiction of distance or depth by placing objects higher or lower in the picture space; (4) the rewarding results of overlapping objects in producing a lively picture. All these "things learned" should have value when "composing" subsequent drawings and paintings.

Sixth grade students of the Portsmouth School, Kingston, Ontario, making cutouts to be used as aid in studying composition. Simple figures cut from paper were arranged to illustrate themes of special interest to each student. Figures could be reversed, overlapped, made of different sizes according to location. When satisfying arrangement is made, pasting is done.



this means anyone can cut out a shape that looks faintly human. And if, by mistake, you were to lop off an arm or leg, you can always paste it on again afterwards.

The teacher may stimulate ideas for topics by asking for suggestions. Boys may be anxious to do hockey players converging on the puck, or a basketball team leaping for the ball, or skin-divers getting mixed up with octopuses or sharks. Girls may prefer the ballet or the dancing class or figure skaters, and everyone will enjoy rock-and-roll sessions, square dancing, cowboys and Indians, herds of buffalo, horse racing, jungle scenes or acrobats at the

Elizabeth Harrison is the supervisor of art for the public schools of Kingston, Ontario, Canada. She is author of *Self-Expression through Art*, published in Canada by Gage and in the United States by Charles A. Bennett. A second and revised edition of this book is scheduled for release soon. In the context of this article, the cutting of paper figures—whether cut separately or cut through paper that has been folded to produce several identical figures—is not an end in itself as in some overdone practices of the past. The real purpose is to provide quickly figures that may be shifted about, reversed, overlapped, as an exercise.

Large masks for parades and dramatic productions may be built up of papier-mâché over a shopping bag foundation. Bags are stuffed with newspaper balls until papier-mâché on outside is thoroughly dry.

Marthann Alexander

Shopping bag masks

If you have been trying to inspire children to construct large size heads or relief masks, or "in the round" heads for wearing in parades, Mardi Gras, and dramatic productions, you might be interested in trying this method of papier-mâché construction. The materials required are inexpensive and readily available: paper shopping bags large enough to fit down over a child's head and rest on his shoulders, newspapers for stuffing the bag, newspapers cut in two-inch strips to dip in the wheat paste. Wallpaper hanger's paste, dry powder form, which is available in five-pound bags any place where wallpaper is sold; and tempera paint, either ready-mixed or dry powder form.

Stuff the large shopping bags with softly crumpled balls of newspapers, using enough to hold the bag fully open. Then mix the wheat paste to about the consistency of cream. We mix our paste in gallon size wide-mouth jars which were discarded paste containers. We add a few drops of oil-of-cloves from the first aid kit, to keep the liquid from molding. Cut strips of newspaper about two inches wide, pour the liquid paste out into a coffee can for the strips, which are slipped through the paste. Pull the paper strip through the fingers to remove excess paste. Cover the entire sack with a layer of paste covered strips and allow to dry. When the sack has dried, usually over night, remove the balls of paper from the sack and trim off the edge of the sack, making round or curved indentations on either side for the shoulders of the child. Fold brown craft paper tape lengthwise, the kind which is gummed on one side, and cover the raw edge for a neater effect.

The children can help each other by indicating where thin slits should be cut for eyes. We used an opening one-fourth inch by one and one-half inches, just large enough that the wearer of the mask could see where he was walking. In the illustration the slits were inside the snout-like extension. The entire shape of the bag may now be changed by cutting slits, and re-shaping with a stapler. Various appendages may now be added, such as paper cones to be used as noses, horns, folded paper ears, large overhanging eyebrows, round extended nostrils, and any other extension desired. We found that a large cone of newspaper fastened with staplers could be cut on the large end like teeth. The tooth-like shapes could be flattened onto the mask to hold the cone



Mask after final coat of tempera. Eyes, mouth are glued on.

shape at right angles to the surface of the mask. One child made large cheeks by molding the paper strips over two balloons.

If the mask seems strong enough to paint, proceed to decorate with tempera. However, if a smoother coating as a painting surface is desired for the entire mask, or if the shell-like form seems too flexible, apply a second coat of newspaper and paste strips. One base coat of tempera may be used, then over painting with contrasting colors for eyes or mouth. For a more permanent finish a coat of clear shellac might be brushed on, or a spray coat of liquid starch, but since the project was not one of those which required many sessions, we stopped with the tempera surface. Paper fringes or fuzz glued on, made from fine-cut yarn adds to the decoration of the masks. The illustration shows the mask after the final coat of purple tempera had been applied. Note that the eyes and mouth of the monster are white paper glued on. The eyebrows are of chartreuse paper cut in fringes, folded, and glued on.

Another use of the large size mask might be as a bas-relief. This may be done by cutting through the paper bag after the first coat of papier-mâché has dried. By slicing down through the sides and across the top of the sack, using a razor-blade, the shell may be attached to a cardboard background for decorative wall masks.

Author teaches art in Harry Mock School, Muncie, Indiana.



Margaret A. Murphy

Storybook centerpieces

The inspiration that will lead high school art classes to put forth their best effort can be found, even when the members differ considerably in ages and ability. Sometimes a request from a group outside the school can provide exactly what is needed. Our city library brought together the varied interests of a group of boys and girls whose grade and age levels varied from ten through twelve. When the librarian of our state held a convention in our city we were asked if the high school art students could provide appropriate table decorations for a dinner meeting. The request was for illustrations of outstanding stories for children.

Numbers of attractive books were brought to the art room and the members of the class selected characters to portray, either old favorites, or new ones from stories which they read for the first time. Many began to realize how much modern printing and illustration add artistically to the appeal of books for junior readers. At this point a dress shop which features outstanding window displays loaned some decorations to the teacher; they were amusing figures

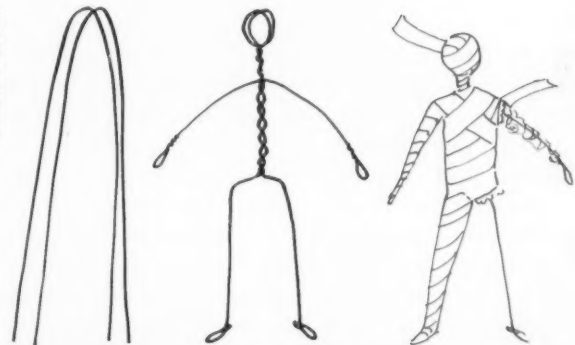
in felt, caricaturing the more usual, full-scale fashion manikins. The class examined them and found they were made of felt on a wire foundation, glued to a plywood base. They stood upright because of the wire and padding.

The teacher demonstrated preparing wire armatures and how to tear cloth and wrap the wire to build up volumes. Students suggested papier-mâché could also be used. Sketches were made with discussion about proportions, and a scale suggested so that completed pieces might not look disproportioned when placed near each other on the tables. Soft iron baling wire, cotton cloth, needles and thread, as well as glue were found necessary. A chart provided help in basic patterns for trousers, shirts, hats and shoes. These were cut first in paper, then in fabric.

About thirty figures were completed for the banquet. Several students had worked together to create a scene of Sleeping Beauty and her Prince. Characters from Dr. Seuss competed with some of the traditional animal favorites. Red Riding Hood, Humpty Dumpty and Cinderella in several guises were on hand. The experience with these particular materials led eventually to other related activities, such as creating large "character" dolls and venturing into making stabiles with wire, metal and wood.

Author is secondary art teacher, Savannah, Georgia schools.

DRAWINGS BY AUTHOR



Armature for character doll made from two lengths of wire. Note wire feet. Rag or cotton padding is wrapped with cloth.



When the artist, Kokoschka, took over as teacher in a Vienna school a half century ago he discontinued the dull copying of objects and introduced freedom. One of his original students in 1912 tells about it.

Hedwig Schleiffer

At the beginning of fall term in 1912, Dr. Eugenie Schwarzwald, the director of the Schwarzwald School in Vienna, entered our classroom followed by a shy looking young man. "This is Professor Kokoschka, your new drawing master," she said. "He is a painter and it is a great privilege for you girls, that he is willing to teach you. I am sure you will like him and I hope he will like you, too." At that time we children had not the faintest idea that a future master of world-wide fame had become our drawing teacher. But neither did we know that Kokoschka was then a highly controversial figure in Vienna, labeled notorious and immoral by the conservative art circles and the newspapers of our city. A few years earlier, young Kokoschka, then still an art student, had

PHOTO BY SOICHI SUMAMI, COURTESY MUSEUM OF MODERN ART



Self-portrait, Oskar Kokoschka, 1913; Museum of Modern Art.

KOKOSCHKA, PIONEER IN ART EDUCATION

shocked the public with his first exhibits and writings. He had been expelled from the School of Arts and Crafts, and since few people were willing to buy his works, let alone commission a portrait from him, young Kokoschka would have been in a bad way indeed, had not a few progressive art lovers come to his rescue, among them our school director.

The Schwarzwaldschen Schulanstalten was an excellent early progressive private school for girls to which a few select boys were also admitted—one of whom, incidentally was Rudi-Rodolf Serkin. The school was imbued with the genius of the founder and director, Dr. Eugenie Schwarzwald, a remarkable, though somewhat eccentric woman—the foremost Austrian feminist of the early twentieth century. It was not merely the ordinary "Institute for Young Ladies," or a parking place for fashionable wives-to-be—or wealthy spinsters, but a preparatory school for any career woman, a rare thing in those days. For years Dr. Schwarzwald had been fighting with the Austrian school authorities to obtain a license for a secondary school which would prepare girls to enter the university as regular students. Until that time, the only preparation for such women was by private tutoring and

through passing a most exacting final examination at a licensed secondary school for boys.

Dr. Schwarzwald desired to give her students a rounded education preparatory to higher studies, if so desired, or to make them thoroughly cultured women, able to meet any situation which might befall. She attained her ends. The school was staffed with the best teachers—many of them professors at the University of Vienna—all authorities in their respective fields.

I knew her as a bobbed-haired middle-aged woman, always dressed in loose floating gowns, for she was a bitter foe of tightly-laced corsets for women. *Frau Doktor*, as we called her, was not only interested in the practical aspects of life, she also had an intelligent approach to, and deep understanding of art. She had the great gift of sensing the exceptional and the talented, and when she discovered it, she would go out of her way to foster and defend it. But she herself had to be constantly on guard against attacks from the public school authorities for a private school in Imperial Austria had to comply with strict official regulations and follow the standard curriculum in order to keep its license.

To conform to a rather old-fashioned curriculum subjected to inspection by education officers was not an easy task for our large-hearted and eccentric *Frau Doktor*.

The house of *Herr* and *Frau* Dr. Schwarzwald was the meeting place of Vienna's artists—painters, writers, poets or musicians—some of whom were certainly controversial, such as the "immoral" and "notorious" Kokoschka, who, among others, taught or lectured in her school. Hence the public school authorities always kept a watchful eye on her activities.

When I entered secondary school at "Schwarzwald" I was a teen-ager, but I remember very well architect Adolf Loos' fine intellectual face, the lectures he gave us on esthetics, particularly on manners, table manners, walking, standing, sitting, and so forth. Loos who had lived and worked for some time in the United States and England was a great admirer of the Anglo-Saxon art of living. I also remember the sandalled poet Peter Altenberg with his big moustache, always wearing the same old "loden" coat, and how he read his essays to us, essays perhaps too "Austrian" to be translated. Egon Wellesz was our singing teacher. Oh, how desperate that good-natured man could look, when he couldn't get a group of us girls to hit the right note. Once I was allowed to attend a private performance of Arnold Schönberg's *Kammersymphonie*, but all I remember of his atonal music is that I felt flattered to be invited. However, it was Kokoschka who made the greatest impression on me.

Before the "advent" of Kokoschka as our drawing master, I did not care for the drawing class which followed the official regulations, consisting of copying various objects, mostly boxes, cylinders, polyhedrons, and so on, measuring the exact shadows and painting these in water colors. I never was able to prevent these colors from running into each other. It was exasperating and extremely boring. Consequently, I always brought home bad marks in drawing which usually spoiled my school certificates.

Everything changed in a flash, when Kokoschka took over. He was a good looking young man, no more than ten years older than we—we ranged between twelve and thirteen; blue-eyed and fair-haired, his chin perhaps a little bit

too long, with a charming smile, always well dressed in spite of his financial difficulties. Kokoschka was truly interested in education and loved children. I believe he considered his time with us as a successful experiment.

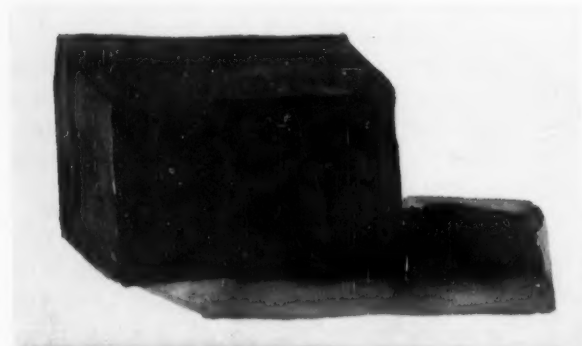
His first innovation was to call us by our first name; all our other teachers called us by our family name. "May I say *du* to you?" he asked (*Du* is the more intimate form of addressing a person in German). "Yes," we cried in unison, except for one haughty older girl who incidentally, on her fourteenth birthday actually consulted a lawyer as to whether she had to put up with such insolence. Secondly, he pushed aside all the deadly boxes, cylinders, and polyhedrons and sat down at the reading desk and began to tell us stories. I do not remember all he told us, but I remember the legend of *Genoveva of Brabant*. He told us about the Russian ballet and the dancer Nijinski, he sketched at that time. "Paint or draw whatever comes to your mind," he admonished us. And with a magic hand, as it were, he removed all our inhibitions, kindled and developed talents in us which we never had dreamed of possessing. Even I, who was not gifted, suddenly was able to paint lively and gay-colored fancied scenes—Genoveva in the woods surrounded by all kinds of animals, ballet scenes and other pictures I invented. I was able to portray my classmates in charcoal and practiced this newly discovered talent even in my leisure time at home, which amazed my family. We designed posters bright with colors, influenced by Kokoschka's poster we then saw all over Vienna's advertisement pillars. "What does your poster represent?" I asked him. "Is it a man or a woman?" "By the attitude you could see that it is a woman," he replied, "but perhaps you are too young to see that." (The figure on the poster had her arms crossed under her breast.)

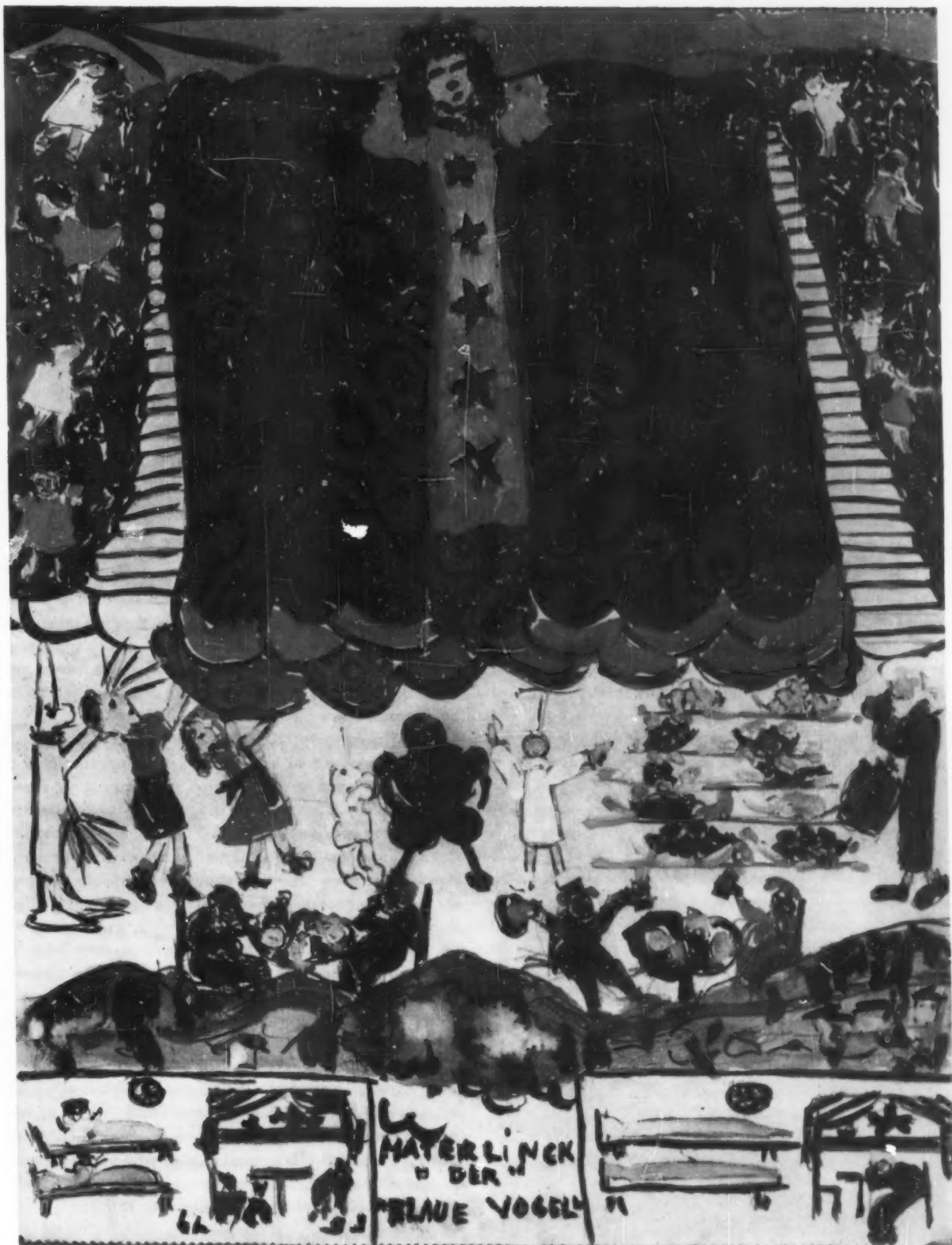
We girls were typical romantic teen-agers, and, of course, all in love with Kokoschka, at least I surely was. Hence I wished to make him notice me. When I discovered he used to go into a house in the neighborhood where I lived, I managed to arrange my daily afternoon walks with *Made-moiselle* to pass that particular house, which may have been his studio, hoping to have a glimpse of him.

In school Kokoschka said to me one day, "Wait for me on the street after class. I have a secret to tell you." I was delighted and excited. What could this secret be? "Wasn't it a date, my first date?" I thought. Will he take me to a pastry shop? If so, what shall I do, since I am strictly forbidden to eat in a pastry shop? After all, I could simply watch him eat, as I always did, when my classmates stopped at a pastry shop. Would he be surprised, if I ate nothing? He might think I am still a child. But what will my parents say, should I be late? Must I tell them? And the secret he wishes to tell me, what can it be? Perhaps he wants to paint me. Surely, of course, that must be it: he must want to paint me! All these thoughts went through my head until the morning was over.

After class I rushed down to the street and arrived there ahead of him, anxious not to miss him. He was not punctual,

Before advent of Kokoschka, art consisted of copying objects.





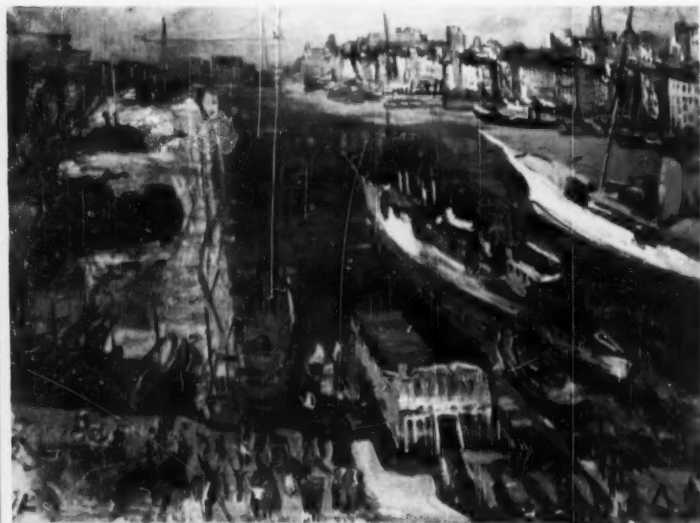
An imaginary painting by Gertrude Furth Fleischmann, made shortly after Kokoschka came to teach in "Schwarzwald" school in 1912. Contrast this with the painting by the same classmate of author shown on page 30, made under the previous regime.

I was afraid he had forgotten me. But at last he came. "Don't we take the same way home?" he asked. He must have noticed that I lived in his neighborhood. My heart began to pound. "Now you little rascal," he began. (I did not like to be spoken to like this. Why didn't he use my first name?) "You little rascal, you could become my very big friend. Do you wish to be my big friend?" "Of course!" I exclaimed anxiously, but blushing against my will. "Now I shall tell you the secret, little rascal. I wish to paint your friend Louisa." (Why Louisa? I thought with blighted hope. I was a plump blue-eyed and fair-haired child and considered myself much prettier than the lean and sickly Louisa. Louisa's face consisted of two large melancholic brown eyes surrounded by dark shadows. She had a thin aquiline nose over a mouth which was relatively much too small. I liked Louisa well enough—but attractive? How could any one see anything in her face?)

"I find Louisa's face very interesting," he continued, "and should like very much to sketch it. I know that Louisa's parents are very conservative people. They will never allow a modern painter to do her portrait. Now, little rascal, try to help me by working cleverly on Louisa, so that she will persuade her parents. I count on you! *Grüss Gott!*"

When he noticed that disappointed look on my face, he reached into his pocket. "Here," he said, "a souvenir for you." It was a small colored lithograph he gave me. I believed it to be a picture of the Madonna and cherished it as such for a long time. Unfortunately, I lost it later. It represented a garden in which a woman either was sitting on a tree or floating in the air, surrounded by foliage, birds and fruit. Probably it was an illustration from his book *The Dreaming Boys* (*Die Traumenden Knaben*), or one of the postcards he did in order to earn a living on commission

"*Harbor of Marseilles*" by Oskar Kokoschka is in the City Art Museum, St. Louis. Many major museums own his work.



COURTESY CITY ART MUSEUM, ST. LOUIS

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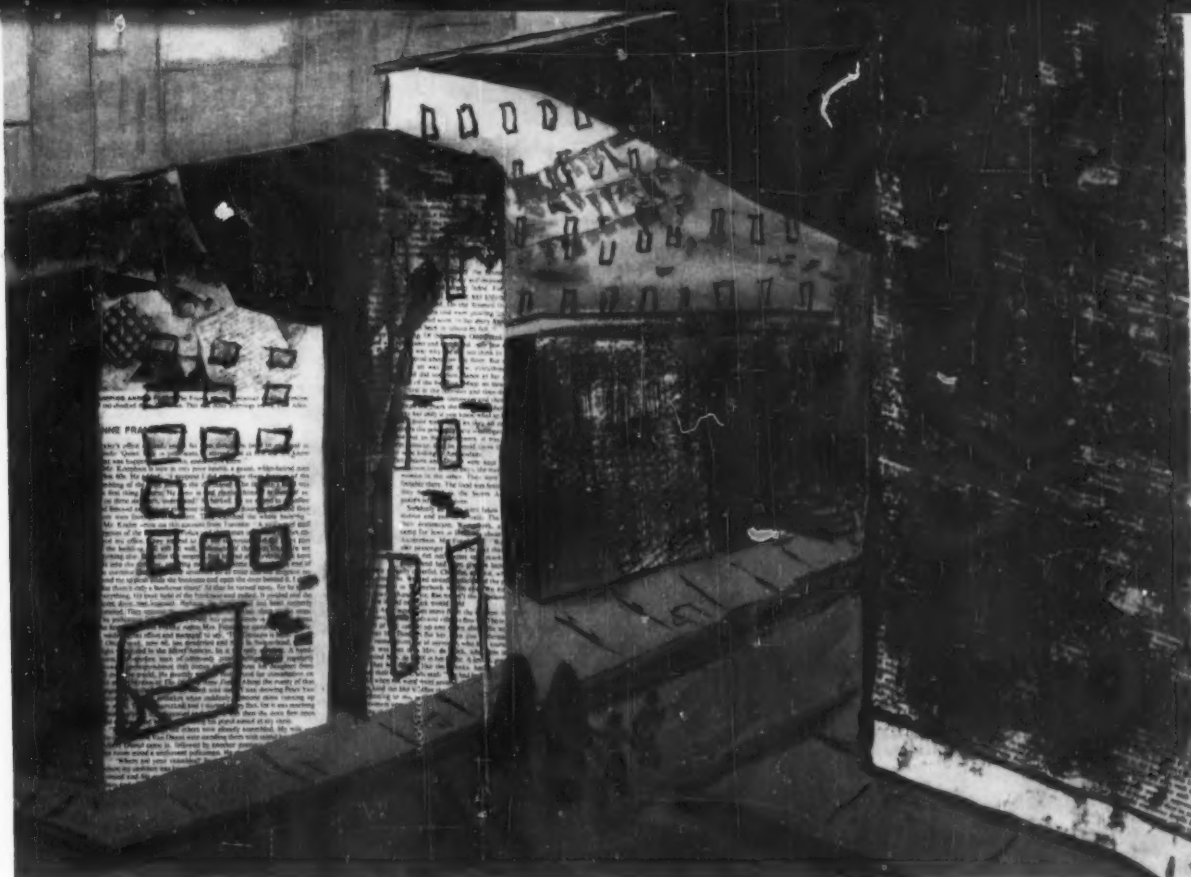
It was not difficult to persuade Louisa, for she was immensely flattered. In her turn she successfully implored her parents to allow Kokoschka to sketch her. Chaperoned by her mother, Louisa had several sessions in Kokoschka's studio. Louisa's parents had never heard of Kokoschka, the artist. They were extremely conservative people and not particularly art-minded. I doubt that they often went to a gallery, certainly not to a modern art exhibit. Kokoschka's portraits reflect weaknesses of both the body and the character of his models. (He is a good diagnostician and would have made a good doctor, had he chosen that calling.) But Louisa's parents could not be expected to see, or to appreciate, what they saw one day in the still unfinished sketch. They were horrified, how could he dare? How could he distort the beloved face of their little daughter? The sessions were discontinued. The portrait remained unfinished. I don't know what happened to it.

Soon after this incident, the school inspector came rather unexpectedly into our drawing class. In the past the Viennese school authorities had sometimes closed their eyes to Dr. Schwarzwald's eccentricities, as they were called, but this time she had gone too far. To appoint the "notorious" and "immoral" Kokoschka as a drawing master to a class of teen-aged girls, could simply not be tolerated. Not a single one of our drawings found approval with the *Herr Inspektor*, not one conformed to the drawing class curriculum of the official school regulations. *Frau Doktor* was given the alternative, either to dismiss Kokoschka, or to lose her license. So Kokoschka was dismissed.

My parents never questioned Dr. Schwarzwald's good sense. They were convinced that she would never employ a teacher who actually was immoral. But not all my classmates' parents thought as mine did. I heard much later that *Frau Doktor* had been put under pressure by a group of scandalized parents to dismiss her "notorious and immoral" friend, Kokoschka. It was probably they who denounced her with the school authorities. Although I was still a child at that time, I could have testified to the fact that nothing in Kokoschka's manner, his speech or his teaching could by any means have been called "immoral." But some parents might even have objected to his saying *du* to us, who knows? It was not customary for a male teacher to address his girl pupils this way.

I cherish in him the memory of a teacher who had the rare gift of kindling talent—that divine spark perhaps slumbering in every human being seldom or never aroused. I am sorry that the tiny flame he kindled in me was soon quenched forever. For soon we were again sitting yawning in front of the boxes, the cylinders and the polyhedrons on which meanwhile some dust had collected.

Dr. Hedwig Schleiffer was born in Vienna and graduated from the university there. For many years she was an assistant to Dr. Robert Ulich at Harvard, and had an appointment there.



ALL PHOTOGRAPHS BY SCHWEINHARD STUDIO FOR SCHOOL ARTS

"Slums" by Kathleen Marcinek, third year student of author at Central Catholic High School, combined unusual materials.

Exploring materials and techniques

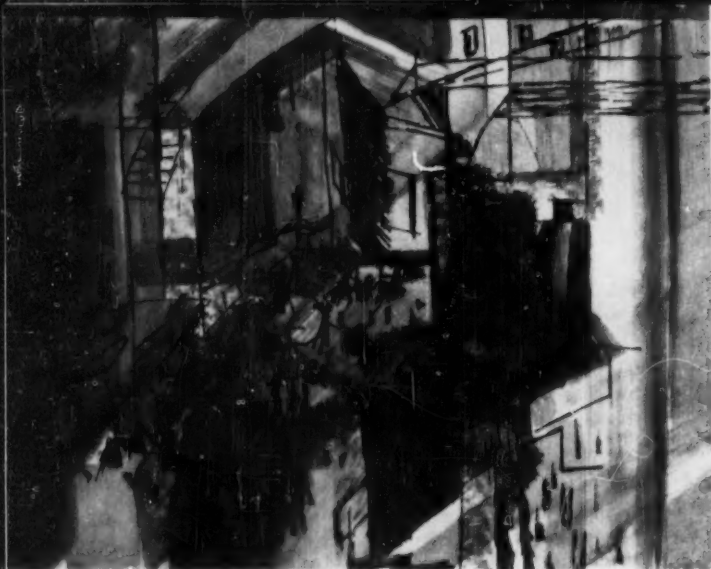
Sister M. Joanne

All my second year students this year were unusually responsive and animatedly eager to go the whole way to explore new media, materials and techniques. Instead of the usual approach to water color—demonstrations, experiments and exercises, we launched out together directly into painting with milk. We used a small container of drinking milk from the cafeteria, and one was usually sufficient for one day for the whole group. Individual supplies were served in the small cupped milk bottle caps of which we always have an ample supply on hand. Any milk left over we kept on the outside window sill because we were on the second floor and it was wintertime.

We had duplicated a list of suggested subjects enough to last for the semester and longer. Each was at liberty to do any subject desired but for this first problem all would work with sponge and water color. We have a tray of sponges in the room cut into a variety of sizes, giving each a choice

depending upon effect desired. Water was used only for cleaning the sponge between various colors and at the end during the cleanup. Milk and water color give a transparency and brilliance water can never give. The final composition was defined with as much detail as needed and feasible by drawing over the colored background with cardboard dipped in ink. The results were so satisfying that this proved to be just the beginning of exploration further with milk and water color and many other media. In evaluating the displayed papers, we found a great variety in the handling of the sponge work, of the cardboard and ink, and of subject matter. For example, Margaret did "A Burning Plane," Louise, "Hammer and Sickle," Joyce, "The Fire of His Love," and Mary Beth, "Fiesta."

"Exploring" became so contagious in the art department that all students from first year through fourth were producing large paintings and drawings with more and deeper meaning because of techniques evolving. Janet, a senior, tells about her "painting" in her own words. "I chose to portray Baptism. By using crayon rubbings over corrugated plastic in the two colors, yellow and brown, I tried to show sin leav-



ing the soul and grace entering. I used textural rubbings and drawing with cardboard and ink to help this spiritual effect." How different from the trite traditional way of portraying a church background by putting in a stained glass window or two, a Gothic arch, and maybe a pillar. In doing the "Old Man Praying," Diane, a junior, said she felt "this contour drawing brings out very well the wrinkles in the face and clothes of the old man praying for himself and others." The flame motif was done with a rubber comb.

Joyce, a sophomore, tried to bring out the feeling of confidence between "Father and Son." She did a contour drawing of her own father and brother, and then used the

brayer with yellow paint "to bring out the spiritual meaning." Of her drawing, "Bless Me, Father!" Diane, a sophomore, said, "The elderly woman in this picture is confessing her sins with great sincerity. I used the magic marker to give it strength and the screen and brush (spatter) to give it a feeling of the mercy of God." Kathie, a junior, in her "Slums," is trying "to show the huge job nuns have in performing service to those living in the slums of our big cities. I carried out the idea with magazine paper collage, crayon, and tempera paint with brayer."

Judy feels that the "Family Rosary" is an example of togetherness in the home. She "used the brayer with water color to give it a more spiritual and unified effect, and a bamboo stick with black ink to do the contour drawing." Judy, who is now a junior, painted a similar subject a few years ago, but found that now she has said the same thing much more strongly and effectively by *not* using the literal method of drawing all figures kneeling each with a rosary very much in evidence. "Native Prison Camp" was Mary Beth's inspiration after her return from viewing the African sculpture exhibition at the Toledo Museum of Art. In this painting, Mary Beth used candle drippings and white wax crayon on gray construction paper, then painted her picture over this with water color. It was a new version of the batik she had learned in first year art.

Sister M. Joanne, S.N.D., directs art at Central Catholic High School, Toledo, Ohio; has been education chairman of Catholic Art Association, and is author of several books.

Mary Beth Daly did "Fiesta," above, "Native Prison Camp," lower left. The "Old Man Praying" was drawn by Diane Fell.



Art teacher Louise Rago continues her interviews with famous living artists with a visit to a mural painter, Jean Charlot. Teachers will be interested in his reasons for wanting to continue as a teacher.

Louise Elliott Rago

A VISIT WITH JEAN CHARLOT

When Jean Charlot is not teaching he is usually working on a mural. Charlot is one of the most outstanding muralists in our country today. Currently he is on leave from the University of Hawaii where he has been a professor of art for the past eleven years. Mr. Charlot is living in New York City this year with his family and working on various commissions in and around the metropolitan area. He is enjoying being in the states this year, and in addition to working on murals he has been invited to lecture at various colleges and universities—including Syracuse University and St. Benet's in Chicago. Mr. Charlot is very soft-spoken and unassuming, but yet firm and deliberate in his views. Being a fresco painter it has been necessary for him to travel considerably throughout the United States, Mexico and Hawaii. But he takes it in stride and casually mentioned that his family for over a hundred years shuttled between France, Mexico and the United States, so this is nothing new for him. Mr. Charlot was born in Paris. His mother was a painter and for him painting was just the natural thing to do. Mr. Charlot admires women painters greatly providing they retain their femininity. Having taught at the Art Student's League in New York for several years in the thirties, in addition to having various other teaching posts, I felt Mr. Charlot's reaction to the controversial issue regarding the artist-teacher would be most helpful to us.

Louise Rago: Mr. Charlot, do you have any particular opinions, convictions or beliefs on this age-old problem of whether the artist is a teacher—or whether the teacher is an artist—or can he be both? I know I for one would be most eager to hear from a man with your many years of experience as both an artist and a teacher.

Jean Charlot: The artist never doubted he could teach. Perhaps the hierarchy in education doubted the artist. Of course, theories differ. However, I believe, it is the coming together of the student and teacher as persons. The all



Jean Charlot, famous mural painter and professor of art.

why people create



Jean Charlot at work on a mural. On leave from his post as professor of art at the University of Hawaii, he is working on commissions in New York City, and will teach in the 1960 summer session of the University of Minnesota.

important moment is when the teacher forgets he is a teacher and the student forgets he is a student.

Louise Rago: Of course, by now you know that this series is on the "Why." Many people have been interested in the creative process since the time of Aristotle, and naturally I am curious about the perennial question of why you believe you create.

Jean Charlot: (Mr. Charlot thought very carefully and then replied.) There is a Spanish and Mexican proverb that interprets my belief perfectly. "If you itch you have to scratch."

Louise Rago: As a teacher, I am sure, you are aware of the many problems connected with curriculum planning. If you were able to teach one course only—what course would you feel would be most beneficial to your students?

Jean Charlot: In addition to studio classes the teaching of the history of art is indispensable. It is much more than just learning dates. A great part of art can be taught visually. It is a life-long study, but, as a teacher, I believe, students can get from the history of art a sense of respect for what has been done, and it allows them to better understand what is being done today.

Mr. Charlot illustrated the artist as a craftsman as against the artist as a genius. He maintains that nothing will take the place of hard work and if one happens to be a genius all the better. Mr. Charlot feels more at ease with religious subject matter. For him art is always religious. "Art is to make the invisible visible. That is the whole point of art."

Louise Rago: Mr. Charlot—could you tell us what is the outstanding feature of your work?

Jean Charlot: I try to make anything as much of a mural as possible in an age when emphasis is on abstractions and experimentalism.

Louise Rago: What would you say are unique problems of a mural painter?

Jean Charlot: The mural painter cannot work alone as the easel painter. He must consider a wider audience. He also has to collaborate with architects. A knowledge of architecture is most important.

Mr. Charlot believes that experimenting in painting is inconclusive. It should be assimilation mothered by tradition. Students hang on the coat tails of what has happened before they go on their own. From Charlot's experience as a teacher he claims that young student-painters today react against abstraction because they are tired of it. The pioneers in abstractions are in their late forties and fifties, and are now ready for a change. There is more union between young painters and humanism, rather than young painters to just shape, color or form. There have always been moments in the history of art when abstraction was on top and other moments when representation was on top.

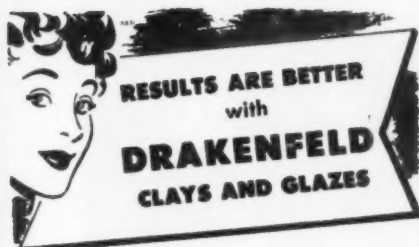
Louise Rago: Are there any abstract painters whom you particularly admire?

Jean Charlot: Definitely. I admire Franz Kline because there is a certain simplicity in his work and he is able to make a decision. It may come from my own feeling of architecture. I look for architecture in painting. The abstraction in marble in the Corning Glass Building on 56th Street and Lexington by Joseph Albers is an outstanding piece of work. Joseph Albers represents the Bauhaus School of Geometric Abstraction. Concept is all important.

Jean Charlot worked very closely with Diego Rivera for twelve years. He has twice been a recipient of a Guggenheim fellowship. Mr. Charlot claims that teaching is the nicest job an artist can have because you can help other people who will be artists. It keeps you in touch with the young. To be with the young and to see why they are going away in various directions, and to see what they consider valid or invalid is an education for the teacher. Mr. Charlot admits without reservation that he has been influenced by the great muralists such as Giotto to Michaelangelo. Past masters remain our contemporaries through their work.

Charlot has written or illustrated over sixty-five books and portfolios. His murals, which number well over thirty-five, include "Massacre in the Temple," Escuela Preparatoria, Mexico City, 1922-23. "Relation of Man and Nature in Old Hawaii," University of Hawaii, 1949. "Hopi Snake Dance," Arizona State University, 1951. "Fourteen Panels Symbolizing the Fine Arts," St. Mary's College, Notre Dame, Indiana, 1956. "Trinity and Episode of Benedictine Life," St. Benedict's Abbey, Atchison, Kansas, 1959.

Louise Elliott Rago, author of series, teaches art in the Wheatley School, East Williston, Long Island, New York. The inspiration for this series of visits with contemporary artists came through a discussion at New York University, where Mrs. Rago has been working on an advanced degree.



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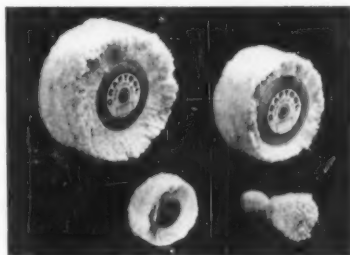
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ITEMS OF INTEREST

Summer Symposia You are cordially invited to attend the 1960 interdisciplinary symposia on Creativity and Psychological Health to be held at Syracuse University, July 26-29. This is the second in the series of two conferences on the subject and the Planning Committee has invited a sociologist, an educator, a publisher, a medical doctor, and an art educator to attend and share their thoughts with the conference group. For a folder giving additional information, please write to Director, Annual Symposium Conference on Creative Arts Education, 32 Smith Hall, Syracuse University, Syracuse 10, New York.



Mat Cutter Illustrated here is a new mat cutter, recently put on the market by Russell Harrington Cutlery Company, Southbridge, Mass. Safe and easy to use, this mat cutter cuts straight or bevel edges fast and accurately. The blade is adjustable to any angle or depth. The next time you have a job of matting to do, you'll be glad you ordered a Dexier Mat Cutter to help you. Available from school supply dealers and art supply stores, or write Mr. Frank Young at the company.



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"Willows and Brooks," by Gustave Courbet (1819-1877).

GUSTAVE COURBET, ROMANTIC REALIST

Gustave Courbet, acknowledged founder of the school of Realism in French painting, is being heralded with almost as much notoriety as when he was denounced at the showing of his famous work, *Burial at Ornans* (which he called the burial of Romanticism) over one hundred years ago. With the recent magnificent showing of over eighty of his paintings, first at the Philadelphia Museum and then in the Museum of Fine Arts in Boston, the public has been exposed to a deluge of skillful evaluations and provocative reappraisals of his stature and his significance in regard to the directions of subsequent European painting. He has been referred to as one of the main progenitors of social realism, and as a precursor of Impressionism. His structural, rocky landscapes have been said to anticipate Cézanne and Cubism and his heavy use of pigment, applied frequently with a knife, has been used by some critics to explain the paradoxical affinity that many of today's Abstract Expressionists seem to have for his "realistic" paintings.

However, there is a clear and consistent common denominator which seems to evolve as a current consensus from the recent commentaries on the work of this nineteenth century rebel. It is simply that he is most meaningful to us

today not as a social realist or political anarchist, but as a Romantic Realist. Therefore, we are interested in some of his lesser known later works; the poetically rendered landscapes, hunting scenes, and still lifes rather than the celebrated, self-conscious paintings of social portent which produced so much notoriety in his day or the extreme attempts at "Realisme" which he so heartily expounded. This is not to minimize one of his greatest accomplishments in which he, almost alone, brought to an end the domination of painting by the Classical and Romantic schools. Romanticism had degenerated by that time into a sort of melodramatic realism and the remaining Classical painters had reached a stage of sterile decadence. Although the story of the revolt by this hearty mountaineer from Ornans is well known, a recollection of some of the social and political forces which pulled him in so many diverse directions can perhaps show why the effect of his work on his fellow artists and their successors received more attention than his own later development as an artist with a unique, personal style.

Robust and good humored, Courbet was born in the village of Ornans near the Swiss border. He was the son of a prosperous farmer and seems to have been endowed with the

spirit of independence which characterizes the inhabitants of this rugged mountainous region. He suffered from a lifelong aversion to books and this antipathy to scholarship was to almost be his undoing in later years. After many unsuccessful years of schooling including some study of law, he finally persuaded his father that he should become a painter. He arrived in Paris in 1840 and studied at the Atelier Suisse. M. Suisse, a former model, gave no instruction but simply supplied models for a modest fee. Such an atmosphere attracted many of the unorthodox and rebellious talents of the day and Courbet's rejection of the Classical and Romantic approach to painting developed with vigor.

One of the most significant factors which diverted Courbet from his own instinctive naturalism to that of social comment was the political climate of France, especially Paris, around the middle of the nineteenth century. Courbet's natural inclination to paint the worker in the fields and the commonplace scene, though acceptable today, caused violent reaction at that time. It was considered sympathetic to the new and dangerous socialism which was being born of the Industrial Revolution. With all his good nature, Courbet was egotistical to the extreme. He was also arrogant and prone to great exaggeration of his place in the scheme of things. Conservatism fanned this egotism and his painting became for a time, planned social commentary. At this time he became the leader of the Realists.

In spite of Courbet's lack of any special intellectual endowment, his interest in ordinary people and the obvious social and economic exigencies of the day brought him into contact with some of the most ardent advocates of social reform. By far the most important influence which launched Courbet on the road to political involvement was the Socialist Idealism of Pierre-Joseph Proudhon, who was a radical—not in the Marxian sense—but rather with the humanitarian principles of equality, justice and liberty. It was through Proudhon that Courbet, although ill equipped for the subtleties of political dialectics, met many of the iconoclasts of the day and thus developed his political ideas. Courbet's already wide notoriety in the field of art lent no small prestige to these variant groups. He seemed to enjoy the attention of his controversial status although the repercussions were sometimes greater than anticipated.

His entry to the Paris International Exhibition of 1855 was rejected. Courbet then defiantly erected at his own expense, a makeshift exhibition hall, near the main exhibition. In this hasty shelter he displayed forty of his works. The venture was a failure for him as few came to see it, although his huge allegorical painting, *The Painter's Studio* caused wide comment. He was later forced to dismantle the haphazard structure. Although this gesture was of little benefit to him, it established a precedent; the private exhibition, now regarded as the primary guarantee of artistic independence and growth, preventing such artistic dictatorships as previously exercised by J. L. David and J. A. D. Ingres.

When the second Empire collapsed, Courbet—now riding the ego inflating tide—was made Director of Art by the

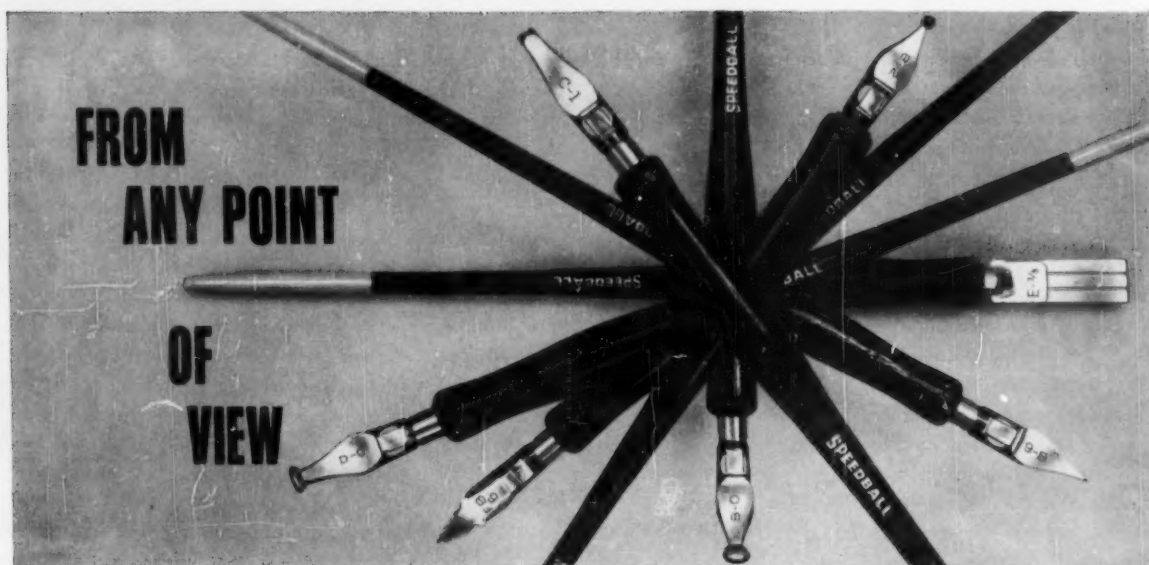
newly-formed Republican government. As the Germans unexpectedly took Paris the Republican government fell and the Commune (a liberal governing body formed by the National Guard) was formed. Courbet was now made president of the Artists Federation. The rule of the Commune was short and violent and within a week the conservatives were back in control. From this point Courbet's controversial, ill-equipped venture into politics began to reap its tragic ends. Although not involved, he was charged with the demolition of the Vendôme column (a symbol of the Monarchy), imprisoned for six weeks and heavily fined. Even fellow citizens of his beloved Ormans rebuked him. His later years of forced exile in Switzerland were spent trying to pay the debts levied against him for the destruction of the column. Grieved, bewildered and broken in health, he finally died in exile.

Although Courbet's insatiable vanity absorbed all opportunity for self-expression, it is often felt that he was exploited by some of the more-gifted reformers of the day, especially Pierre-Joseph Proudhon. This was remarkably observed and skillfully phrased by that great French novelist Emile Zola, a friend and contemporary of Courbet. "First of all . . . I am distressed to see Courbet involved in this affair. I wish Proudhon had chosen for his example another artist, some painter without any talent. . . . Moreover the philosopher has travestied Courbet. . . . The least of his pictures it would seem, is pregnant with irony and instruction. If Courbet, who is said to be very conceited, derives his conceit from the lessons he thinks he is teaching us, I am tempted to send him back to school. He should know that he is nothing but a poor, great, very ignorant man. . . . He has nothing but the genius of truth and power. Let him be content with that."

Today, aided by the increased advantage of historical vision, we find more significance in Courbet's lyric landscapes, his exciting views of the Normandy coast and his many portraits and figure studies. Courbet helped to free the artist from an oppressive painting tradition. He established the artist's right to paint the world about him, not just as a realistic reflection but instilled with a gentle Romanticism which conveyed his love of nature and life. He showed that inspiration need not be provoked only by scenes of oriental splendor or the great Classical themes, but can come from a gifted artist's reaction to his own surroundings. Few artists have so greatly influenced their time or the direction of subsequent painting. Without Courbet, Manet and the Impressionists could not have evolved.

Howard Collins teaches art in the Ridgewood High School, Ridgewood, New Jersey; master's degree is from Columbia.

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UNITED STATES OFFICE OF EDUCATION

American observers who have visited the USSR in recent years have noted the considerable emphasis in education on developing the creative talents in children. The quality of instruction in art, music, drama and dance, and the facilities used, appear to be high, perhaps as high as anywhere in the world. While it is true that some of the aims and methods used in Russian schools would not be compatible with American educational practices or ideals, it is felt by responsible observers that American educators in the arts could profitably investigate this general area of Soviet instruction. Since the avowed purpose and aim of the East-West Exchange Agreement is to promote better working relationships between America and the Soviet Union, it appeared imperative that the United States have a more sensitive appreciation of contemporary Russian art expression and how and to what degree it is encouraged in schools, youth groups and professional academies.

In view of these considerations, the Office of Education (through its Division of International Education) and the Department of State are planning to send three American art educators to the Soviet Union sometime in October. The Soviet Union would allow no more than this number to make up the study team. To determine the membership of this study group, the Office of Education extended an invitation to the National Art Education Association and the Music Educators National Conference asking each organization to select a member. In both cases, the Executive Secretary was chosen; Dr. Ralph Beelke to represent NAEA and Miss Vanett Lawler to represent MENC. The Specialist for Education in Fine Arts of the Office of Education will be the group leader.

The basic aim of the study group is to observe the nature of training in the arts, the organization and administration of art education programs, and the content of art education programs. The study group plans to visit elementary and secondary schools in which the arts are a part of the general education program; schools for the gifted and talented children in the arts; youth groups outside the schools where the arts are a part of the curriculum; and institutions where art, music, drama, and dance teachers are trained. The itinerary includes a month in Russia and a brief visit to Warsaw, Poland.

Mayo Bryce, Specialist, Education in the Fine Arts

This column will be shared alternately between the National Committee on Art Education, the National Art Education Association, and the U.S. Office of Education, for more intimate reports of various activities.

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LETTERS

Swedes Were Danes Walter F. Munhall, Jr., industrial arts teacher in the Portland, Oregon schools, calls our attention to an error in the caption on page seven of the February issue, where we gave "Swedish ancestry to two of the greatest Danes." Mr. Munhall had been a member of the Scandinavian Seminar and had studied under a friend of Hans Wegner and visited Johannes Hansen's factory, both of whom were credited to Sweden instead of Denmark. The error was in the syndicate release accompanying the photograph, which we used as our authority. We are very sorry. We might add that we are glad to find an industrial arts teacher who reads School Arts and who has shown his interest in contemporary design by studying Scandinavian arts and crafts. May his tribe increase!

Ninth Grade S.O.S. We have a special request from Leon Frankston, instructor in art education and a graduate student at the Pennsylvania State University, which we would like to pass on to teachers of ninth grade children. Mr. Frankston has planned a research project which requires two groups of students (a total of about sixty) taking ninth grade English. The experiment planned is to investigate relationships which might exist between creative art experiences and the quality in creative writing.

The plan is to assign a random sampling of thirty students to an art course, and to have the remaining thirty students take any other course. During the duration of the semester, one group which takes art will be compared with another group which does not take art. Both groups will, however, take ninth grade English. Any teachers able to cooperate in such a project are asked to write at once to Leon Frankston, instructor of art education, 122 Temporary Building, The Pennsylvania State University, University Park, Pennsylvania.

SAY YOU SAW IT IN SCHOOL ARTS



Julia Schwartz

Whether intentionally or not, every teacher teaches art, just as every teacher teaches language. Such devices as tracing around hands to produce turkeys can stifle future creative responses in child art.

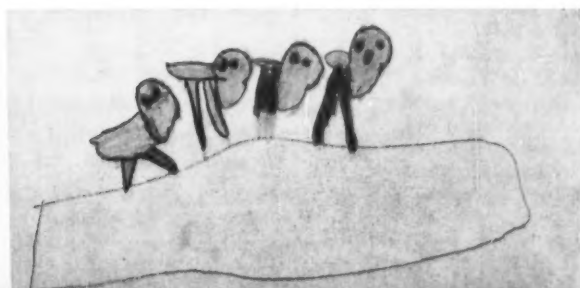
Other teachers' methods affect our children's art work



Evidence of the really devastating effect even one bad art experience provided for her children by a teacher can have on them and on other boys and girls came to the attention of a group of experienced educators who were new to art education. A kindergarten teacher brought free crayon drawings done by her class of twenty five-year-olds following an exciting trip to a farm. Among the many things to be observed on the farm was a large and lively turkey who strutted with aplomb and thus succeeded in getting almost all of their attention. It is what these young children did in their drawings which is of interest here. (See Pictures 1, 2 and 3). Note that in each of these pictures the turkey symbol is a similar stereotype. Each of the eleven children who drew the turkey made such a symbol. Note also that in the fourth picture on this page—the duckling symbols are individualized ones. This was true of symbols which the children had created to represent people, house, cat, dog and pig.

Of vital concern here is that the turkey stereotype was traced back to an experience each of the eleven five-year-olds had at Thanksgiving time. They had learned to produce a "turkey picture" by running a crayon around a hand placed on a piece of paper and coloring in this shape. These particular kindergarten children had picked up the approach informally from a classmate who, in turn, had learned it from his six-year-old brother at home. The six-year-old had been taught this way of drawing a "turkey" in school by his first grade teacher! Even experienced teachers relatively new to art theory could see the responsibility each one of them carried relative to children's growth through art education.

Dr. Julia Schwartz is professor of art education, department of arts education, Florida State University, Tallahassee.



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ITEMS OF INTEREST *Continued*



Outstanding Honor William H. Milliken, Jr. with the inscribed silver bowl presented to him by the Eastern Arts Association at their fiftieth anniversary banquet during the 1960 Convention in Philadelphia. Mr. Milliken was honored as the member of Eastern Arts with the longest record of continuous membership. He has been a member for forty years. Identified with a supplier of art materials, Binney & Smith Inc., he has been a consistent friend and supporter of art education. The silver bowl was made especially for this presentation by Prof. Fred Lauritzen of the University of Southern Illinois.

Summer Workshop This year marks the fifteenth season of summer workshops for teachers, craftsmen and hobbyists sponsored by the State of Connecticut at the Willimantic State Teachers College, Willimantic, Connecticut. Thirteen different courses are offered during the ten-day session, covering work in design, painting and crafts. You may attend on a credit or noncredit basis. A faculty of distinguished educators and craftsmen will conduct the courses, and each has been chosen for his expert skill and knowledge of his subject. For a folder giving complete details of courses, faculty, rates and other information please write to Mr. Kenneth H. Lundy, State Department of Education, P.O. Box 2219, Hartford, Conn.



Kick Wheel Shown here is the redesigned all metal kick wheel made by Amaco. The new aluminum worktable is shaped to make a comfortable hip rest for the potter. His tools, sponges and cutting wire are within easy reach at all times. The treadle is operated by kicking with the left foot; this in turn propels the 80-pound balanced flywheel. For price and complete details write American Art Clay Company, 4717 West Sixteenth St., Indianapolis 24, Indiana.

ART FILMS

Norman McLaren gives an entertaining and inspiring appeal to art and the motion picture in his acetate creations. His work is done at the National Film Board of Canada and may be rented through International Film Bureau Inc., 57 East Jackson Blvd., Chicago 4, Ill. Here are two of his works having contrasting techniques and messages.

Fiddle Dee Dee (four minutes, color, 1947). A unique film classic portraying a technique of direct application onto 16mm film of celluloid dyes, inks and paints in vivid color and definite pattern executed to the tune of "Listen to the Mocking Bird" played on a fiddle. It is interesting and amazing how well the color forms and theme complement each other. Excellent motivational material.

The Chairy Tale (ten minutes, b/w, 1957). A pantomime-ballet illustrating the interplay between a young man and a chair. The chair resists the man's intentions, the man insists and a wrestling match ensues, the man "throws in the towel" and disgustingly walks away. The roles switch and the chair pursues the man until agreement is reached. This incident is performed to the music of Indian musicians and the man is dressed in the native Indian white short coat and trousers. Photographic technique is excellent.

The American Craftsman's Council Slide loan, New York City offers a variety of fine glass-plastic slides. Listings on request. Rentals are generally ten cents per slide for approximately a one-month period. I have just reviewed a number illustrating metal forming including table ware, table service and jewelry. The examples photographed were exceptionally fine in image, size and color. Designs are original, imaginative.

Dr. H. Gene Steffen, reviewer, is the coordinator of audio-visual services for the State University of New York College of Education, Buffalo; has taught both art and industrial arts.

Edmund B. Feldman

Dr. Edmund B. Feldman serves as associate professor of art education at Carnegie Institute of Technology, Pittsburgh.

The Grove Press offers a volume, **Three American Sculptors: Ferber, Hare, Lassaw**, with essays by E. C. Goosen, Robert Goldwater, and Irving Sandler. The price of the hard cover edition is \$3.95, but the paper edition, with the same color plates and black and white illustrations, costs \$1.95, a really fine value. The best compliment I can pay the book is to say that it made me feel like doing metal sculpture. The color plates, manufactured in France, are very exciting: the work of Lassaw appears especially jewel-like. The essays are short and for the most part useful, with the exception of the one by Irving Sandler which betrays the usual pseudo poetry and adolescent profundity of Art Newstype criticism.

This little volume ought to be in high school art rooms because it is so suggestive to the student who is experimenting with three-dimensional expressive forms, and its price makes it well within reach. The problem for the student is to see how this kind of metal sculpture is not only a matter of joining metal successfully, or creating shapes which are "interesting." The problem is to discover how metal can be expressive of Lassaw's mysticism, Ferber's biological interests, and Ferber's technical virtuosity and concern with the manufacture of symbols. The best educational use of the book can be made with an opaque projector. Every art room should have one, along with the means of darkening the room. It saves its cost in slides. So much more material becomes instantly available, and the teacher can introduce a technical or theoretical lesson with considerable ease and effectiveness.

Another interesting publishing venture is the **Great American Artists Series**. Published by George Braziller, Inc. in New York, the series includes at this point, Albert P. Ryder, Thomas Eakins, Winslow Homer, Willem de Kooning, Stuart Davis, and Jackson Pollock. They cost \$3.95 in cloth and only \$1.95 in paper-bound edition. The plates alone make these valuable and reasonable books to own. In addition, each volume has a complete chronology of the artist's life, a good bibliography and an index. You will see works by Pollock with which you may not be familiar. Seeing the work of "difficult" artists like Pollock and de Kooning in one place makes understanding much easier. This, in my opinion, is a better way to study American artists than with a single volume history of art. The books themselves are well-designed, with excellent type face, and readable paper stock.

High school students should understand American history as well as American art if they read the volumes on

new teaching aids

Ryder, Homer, Eakins and Stuart Davis. As for de Kooning and Pollock, both books are the most complete presentations of the work of these controversial artists. At least one gets a good color and black-and-white exposure to the artist. The de Kooning volume, written by Thomas B. Hess, contains many new photographs and reproductions. Alas, the literary manner for which this critic is well known does not serve the ends of art criticism or of lucid English prose. He has felt it necessary for some time to write prose poems which either compete with art objects or which attempt to give verbal equivalents to the process of manipulating pigment—an absurd and naive effort. Happily, Fairfield Porter, who belongs to the same stable, is unable to do much damage with the life or work of Thomas Eakins, whose scientific rationalism and rather homespun American empiricism shine through. E. C. Goosen does well by Davis, and Frank O'Hara struggles manfully with the life and work of Pollock. The pathology of our time is written fairly large and clear in the work of de Kooning and Pollock and the challenge to the critic consists in distinguishing between the artist's expression of our moral failures and his falling victim to the more disturbing elements in our moral climate. O'Hara makes a beginning to the examination of Pollock; Hess has no critical objectivity with respect to de Kooning; Lloyd Goodrich performs his usual scholarly job on Ryder and Homer.

A beautiful new book on **Printmaking: Methods Old and New**, by Gabor Petardi, is now available. (The Macmillan Company, New York, 1959) Price \$12.50. This book seems to my inexperienced eye to be in a class with Jules Heller's excellent volume on the same subject. It has a tremendous amount of technical information, photographs of the stages of various printing processes, and examples of the work of masters of printmaking. Of interest to elementary teachers is a short but useful chapter on **Printmaking Methods for Young Children**. There Mr. Petardi discusses, bean prints, cardboard prints, string prints, potato prints and methods of building up relief for printing as with enamel or glue. In this connection I have seen some good work done with Elmer's glue. It is so much better to get your ideas and technical information about printmaking from a fine artist like Petardi than to rely on the recipes and products one sees in publications for general classroom teachers.

Any book reviewed in *School Arts* may be ordered through the *Creative Hands Bookshop*, 106 Printers Building, Worcester 8, Massachusetts.

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Summer Workshops Rochester Institute of Technology, School for American Craftsmen and School of Art and Design offer a variety of summer workshop courses for credit from July 6-August 17. Subject areas are ceramics, textiles, metalcraft, woodworking, design, painting and graphic disciplines. For your copy of a folder giving details of the summer program, including tuition, living arrangements, and courses, please write Rochester Institute of Technology, Summer Workshops, 75 Plymouth Avenue, South Rochester 8, New York.



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Sales Manager Announcement is made by Binney & Smith Inc., makers of coloring materials, of the appointment of Mr. Robert M. Humphrey to the position of Manager of the Central Sales Division. Mr. Humphrey will replace Mr. Russell J. McChesney who has been appointed Manager of Educational Sales. Mr. Humphrey will be in charge of Commercial and Educational Sales in the states of Illinois, Indiana, Michigan, Ohio and Wisconsin. Central Division Sales Offices are located at 221 North LaSalle Street, Chicago, Illinois.

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American Crayon Company, The	Cover IV
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Bailey Films, Inc.	44
Binney & Smith, Inc.	Cover II
Boston Museum School	46
Bradley, Milton Company	4
Brooks Manufacturing Company	46
Bruce Specialties Company	46
Ceramichrome Laboratories	42
Crayon, Water Color & Craft Institute, The	44
Creative Hands Bookshop	41
D-Jay Products, The	37
Davis Publications, Inc.	3, Cover III
Drakenfeld, B. F. & Co., Inc.	37
Dwinnell Art & Craft Supply	42
Exec Manufacturing Co.	42
Hammett, J. L. Company	42
Hunt, C. Howard Pen Company	40, 42
Klopfenstein, H. B. & Sons	46
Lewis Artist Supply Company	46
Oriental Rug Company	46
Sax-Crafts, Inc.	42, 46
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Alice A. D. Baumgarner

Where can one get help in planning an elementary school art room? An arts-crafts room? Here are some sources; but plans should consider class size, length of periods, kinds of activities, philosophy.

Have there been any articles written describing an elementary school art room? Our board of education wants something more concrete than the consensus of opinion of the art teachers in our district, and wants to know the dimensions, furniture cost, and amount of storage space needed for an art room. We believe such a room to be an important part of the school and not a frill or unnecessary luxury which our district believe they cannot afford. What do you think? Can you send us any written statements and plans for an elementary school art room? Our board of education would also like to know if "officially" any art committee or educator has decided on the minimum time per week per child given for art. New York

I would like some information concerning layout, equipment, etc., for an arts-crafts room in a new school. Could you please send information or point out where would be some sources? Michigan

Much has been done in Delaware through Miss Edith Mitchell, State Director of Art. She has worked closely with architects and local school districts. You may be able to borrow a copy of this state publication: Planning Delaware Schools, Part 1, Bulletin No. 215-54. Perhaps you are near enough to visit some of the schools in Delaware. This would be valuable because you could see how the provisions function. The teachers could give you their evaluation. The furniture and equipment companies offer consultant services to teachers and school districts. Have you sought assistance from Hamilton Arts and Crafts Equipment Company, Two Rivers, Wisconsin; the E. H. Sheldon Equipment Company, Muskegon, Michigan; and Technical Furniture, Inc., Statesville, North Carolina?

You may be considering designing work areas and having construction done by local craftsmen. If you believe that sturdy, attractive furniture is necessary for children you can begin with this and work forward. Some storage areas and display areas that are easily accessible to children are most desirable. Most of the storage of supplies and materials will be for adults—busy teachers. This certainly indicates more provisions than one dark storage closet way down the hall. The kind of art program you want will be a big factor. For example, do you plan to have clay for all children? A New England city is getting an elementary art

room included in building plans because the teachers label this a clay room.

Seek out any book on school architecture for specific detail. See copies of the studies made by educational consultants such as Engelhardt, Engelhardt, Leggett and Cornell. Could you list an original painting, a piece of weaving, a bit of pottery or enamel as essential furniture for an elementary art room? And put such items regularly in your budget? One of the committees of National Art Education Association, Informational Studies, has been compiling material on art rooms and may be prepared to distribute or loan some of this. Perhaps you could direct an inquiry on this to Dr. Ralph Beelke, Executive Secretary, NAEA, Washington, D.C.

The Eastern Arts Association has among its loan materials a set of slides that shows several art rooms from high schools in the area covered by this association. You may find suggestions here for organizing work space, for storage of supplies and work in process, for tool care and for effective display of student work. When these slides were shown to a group of administrators the comments indicated that much learning had taken place. Were these tools and equipment such as a kiln a part of art rooms? Then space must be planned for efficient use of these things as is done for shop.

Authors have expressed themselves as being in favor of "sufficient time" for art planned into the school program. The State Directors of Art in meeting in Washington in January 1958 agreed to put a substantial floor under this question of time. "We believe about scheduling—that the minimum time allotment in the elementary grades, kindergarten through sixth, should be no less than one hundred fifty minutes per week." This should not be interpreted into precisely twenty-nine and one-half minutes every day with half-minute clean up, or all afternoon every Friday. As in all learning situations time arrangements must be flexible.

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.



GERDA FETTERICH PHOTO

questions you ask

Heads, Hands, and Hearts

EDITORIAL



Whether we are speaking in physical or spiritual terms, man is a head set between two hands and propelled by a heart. He is a wonderful machine of tubes and threads, encased in jelly-like clay, capable of repairing itself and reproducing in kind. His head is more than a space between two ears or a personal hatrack. It sees, hears, smells, breathes, and spits. It has eyes that may pierce through to a man's motives, or see through the nearby to a distant horizon. Heads are made in many sizes and shapes, and the parts are equally different. Here is where the brain is; the seat of memory, of imagination, and of vision. Knowl-

edge and wisdom abide here. The hands may be the powerful vise of a laborer, the skilled tool of the surgeon, the delicate instrument of the mechanic, the carefully-pruned digits of the dainty, the punctuation of the speaker, or the wrinkled love of an old lady ironing her grandson's shirt. The heart may be a pump for the blood; or the home of love, patience, perseverance, intuition, tolerance, understanding, faith.

Who is to assess the importance of man, of a man; of the relative value of his head, his heart, or his hands? For whether we think of him physically or spiritually, his head, heart, and hands are inseparably bound together in the great gestalt of the human individual. These characteristics of the body and attributes of personality differ with every living person, and differences increase with exercise and experience. We cannot amputate the head from the heart, the heart from the hands; the theory from practice, the practice from principle. Nor can we separate the conception of an idea in the head from its execution with the hands or from the motivation in the heart. For man is not a series of separate and unrelated compartments. Each affects the other, and he may at times see with his hands, feel with his head, and resolve with his heart. Man is a total man. A child is a whole child. You just can't educate one part of his physical or spiritual anatomy at one time; for we teach by what we do not say, we demonstrate by what we do not do.

In the old days, children were sent to school to have their heads educated, sent to church to have their hearts educated, and sent to the fields and factories to have their hands educated. For very practical reasons, the school has had to take over some of the aspects of development previously

ignored or left to chance or other agencies. Faced with the current pressures and urgencies, we hear again the cry that the schools should give up trying to educate the whole child and concentrate on training his head. This is just as foolish as it is futile; because the head, the heart, and the hand are inseparable and each serves the other. We are not arguing for a perfectly-balanced emphasis which would produce nondescript normal beings without distinguishing traits and distinctive achievements. Nature and experience work together to make some heads fuller, some hands stronger, and some hearts bigger. Nobody wants a race of untutored barbarians. But, unless we are careful we could produce a civilization of *educated barbarians*, who know but do not think, who see but do not feel. The head has produced more food than we can eat, more goods than we can sell; more fertile lands than we can plant, more factories than we can keep busy. And all at a time when millions of people are hungry, poorly clothed, and need the products of our plants.

Medical schools have limited enrollments at a time when there are millions who need medical care, even here as well as in underprivileged countries. Where are the Livingstons, the Stanleys, the Schweitzers, the Dooleys? Where are the engineers, the agriculturists, the teachers, the planners, the architects, the makers of a better tomorrow for those less favored? Employment problems, economic problems, the waste of war could be eliminated if we were smart enough to do it. And this kind of intelligence may come from the heart as much as the head. It will require trained and calloused hands; hands that are sensitive, dedicated to a great task.

The whole man is a thinking, feeling being, not just a storehouse of facts. The good life, the abundant life that will reduce delinquencies, mental illness, and social problems everywhere can gain much from the give and take in sports; as well as the training in leadership, cooperation, and understanding that grows out of many school activities not specifically identified with training the head. The arts that bridge the centuries, that span the oceans, that bring peoples and nations close together are vastly important to a reoriented and a reconstructed world. We may know the geography of a country, and its language, but we do not know its people unless we understand its art. In the long view, there is nothing more important than the art experience in school and college. Let's train the hand and the heart, as well as the head, and not produce educated barbarians.

D. Kenneth Winebrenner

GOOD BOOKS

FOR ART TEACHING

IDEAS and METHODS



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by Lois Lord, Chairman, Art Department, The New Lincoln School, New York City

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Edited by Howard Conant, Chairman, Dept. of Art Education, New York University

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